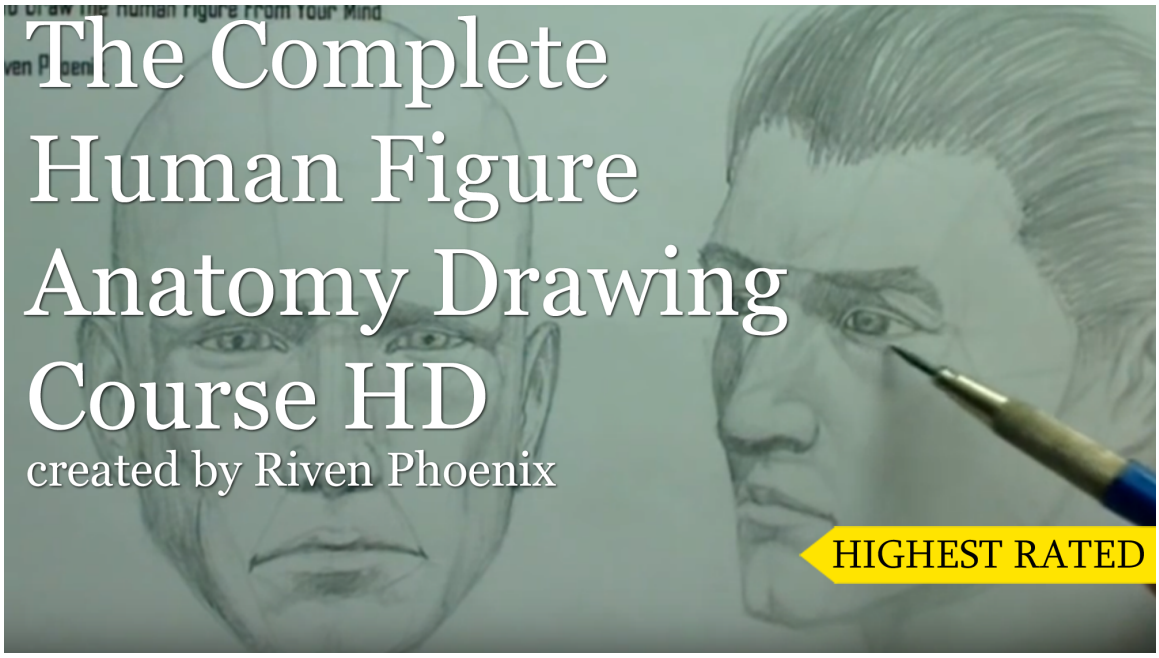

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 007 - The Secrets of the Masters

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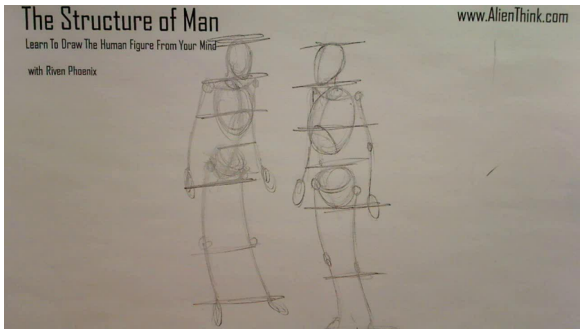
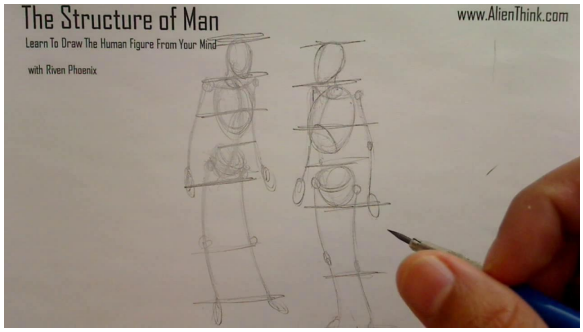
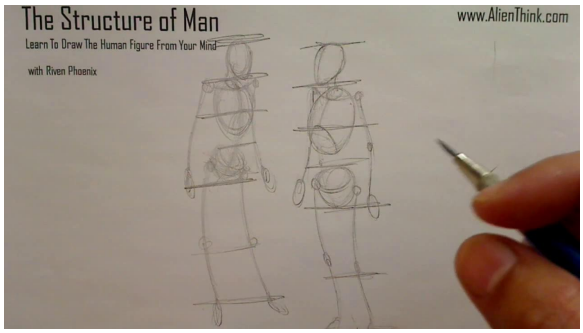
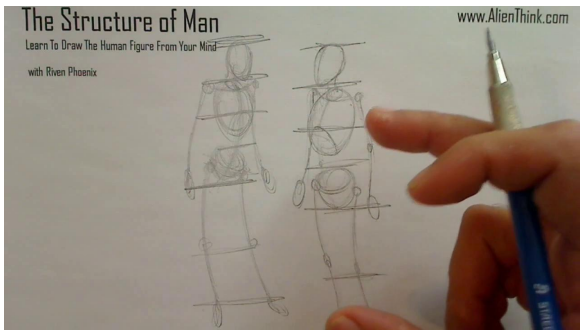
1		Hey guys, my name is Riven Phoenix and welcome to the Structure of Man, Learn to Draw
2		the Human Figure from your Mind Training course.
3		Okay, so in the previous lesson we had proved the concept of invention working on really
4		rapidly increasing our ability to draw the figure because we were the ones who created

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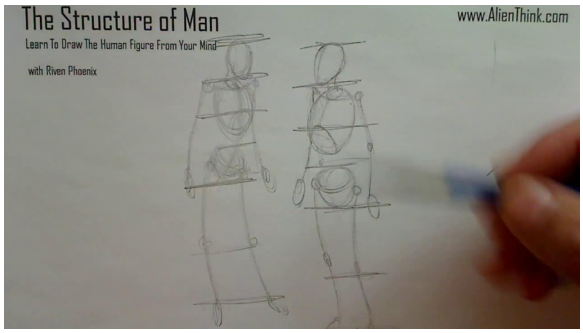
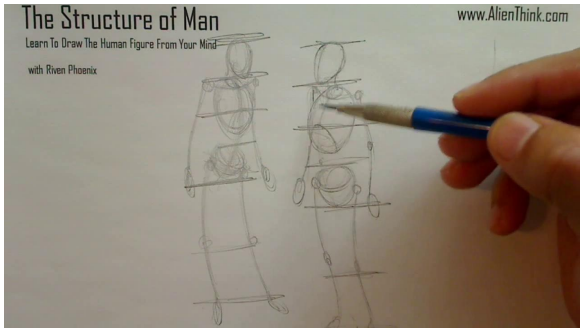
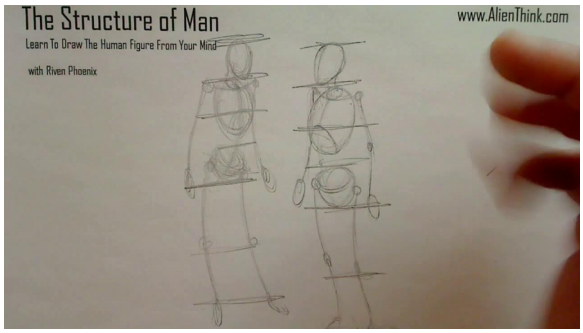
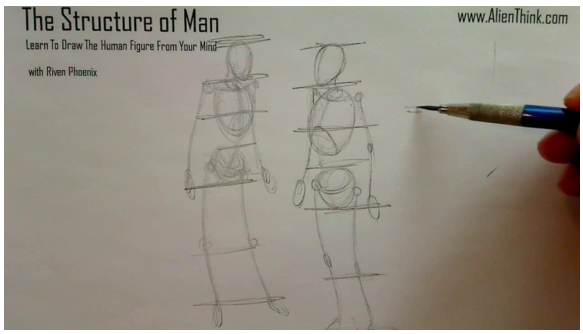
5		all the rules and all the design factors about it, right, we understood where the negative
6		spaces were and we also understood where the proportions were, right, so in that process
7		you can see as to how in this aspect of artistic thinking we're basically layering on one idea
8		on top of another basically creating a story that will become the story of figure drawing

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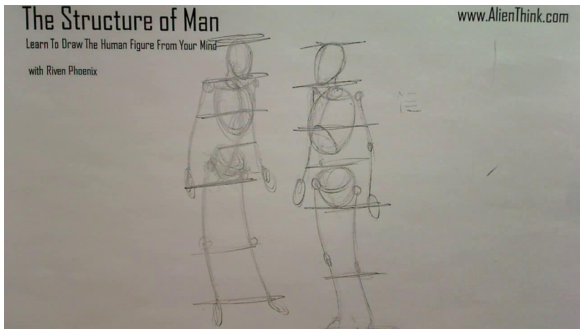
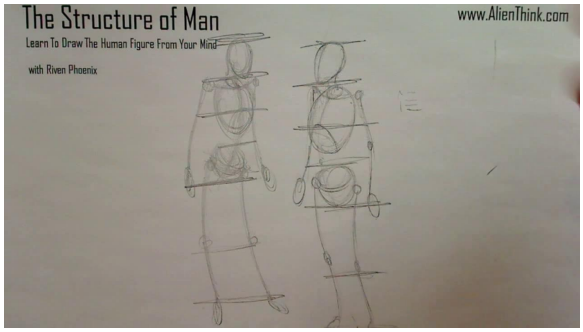
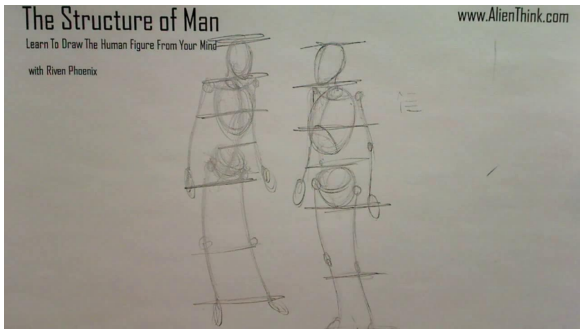
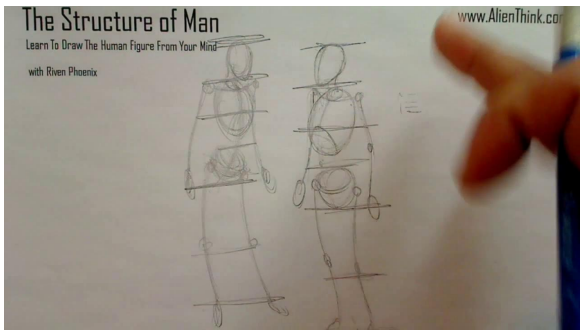
9		for us, right, and this is really just looking at how rapidly the mind learns concepts
10		because it's approaching everything from its own point of view rather than adapting to
11		it.
12		Now we come to the really the most pivotal part of this course and here's where we will

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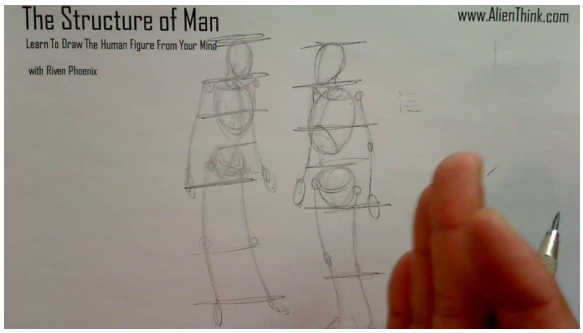
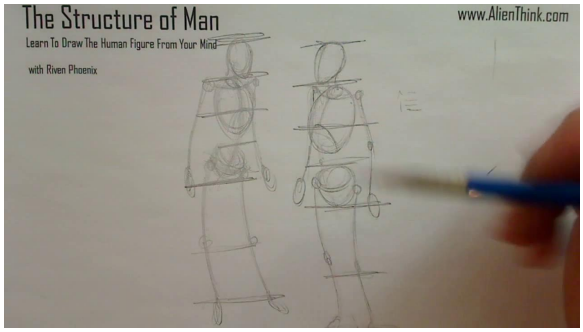
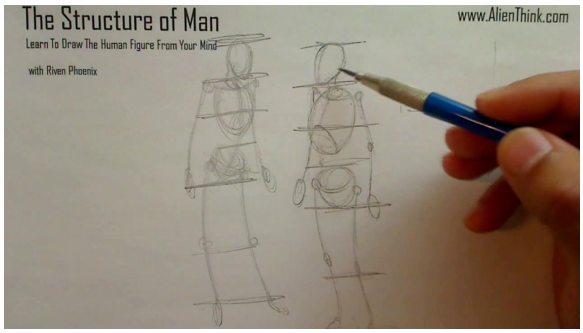
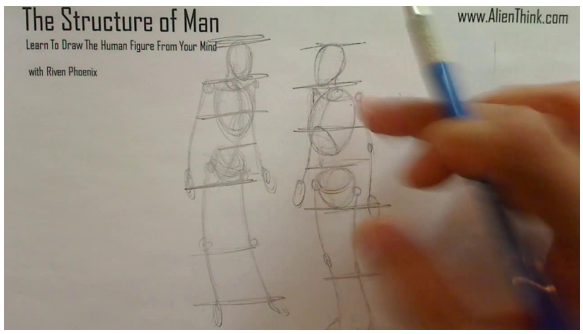
13		start to go into the direction of understanding the complete structure of the human skeleton
14		which we will create completely from scratch, meaning that we will create all the bones,
15		all the formulas that will allow us to create a realistic skeleton structure and then
16		top of that we will put down all the muscles and then look at all the different techniques

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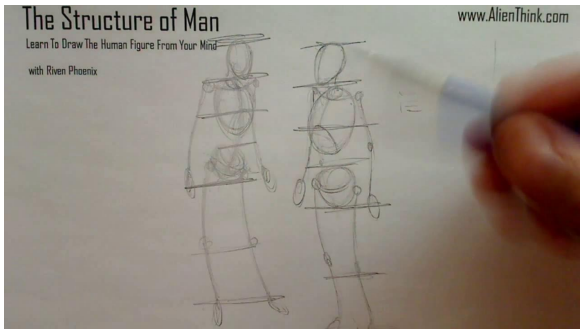
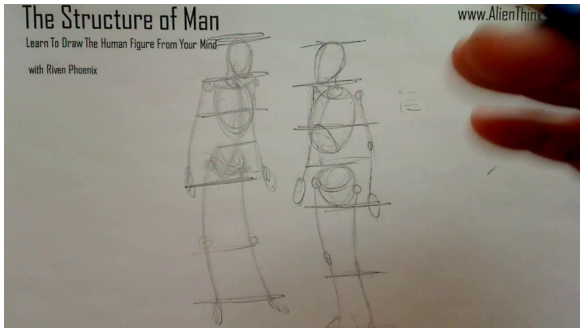
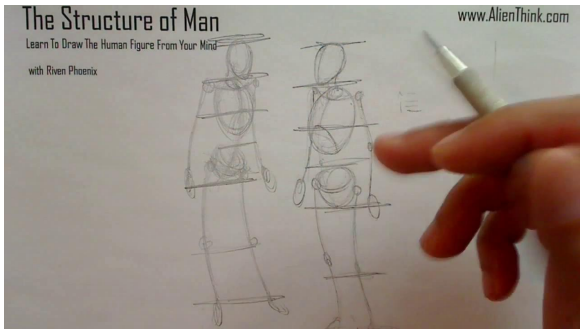
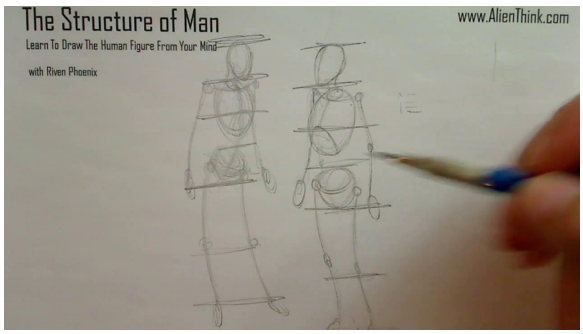
17		of being able to draw the figure, right, and the reason for doing this is because the idea
18		here is that we want to master the human figure, this is why we're doing it this way and
19		we're proving on paper in each lesson that what it is that we're doing is always going
20		to be true.

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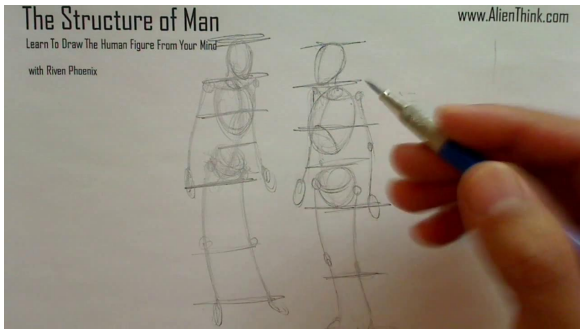
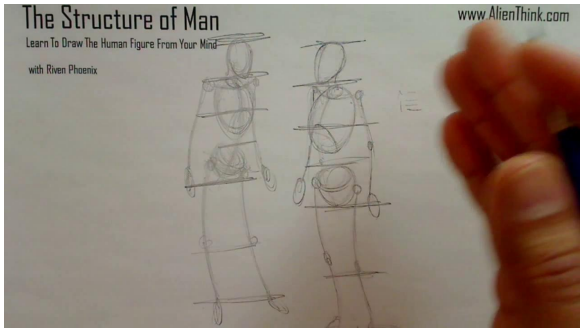
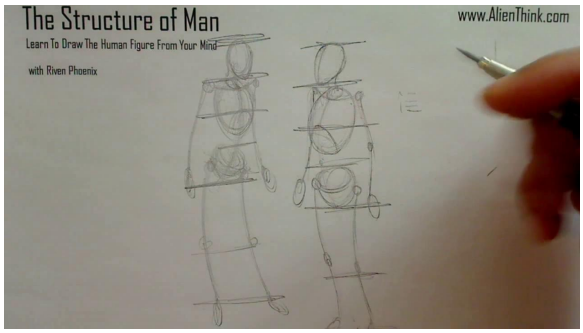
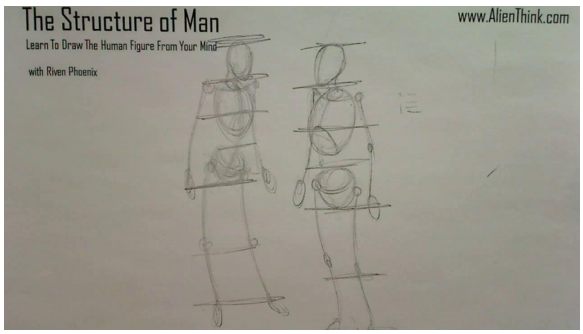
21		So to do that, what we need to do is take a look at Da Vinci in Michelangelo and this
22		is going to be a really important concept to get and you will really see the fruits of
23		your labor as to why we were going through this process of invention.
24		So first I'm going to show you a drawing here by Da Vinci.

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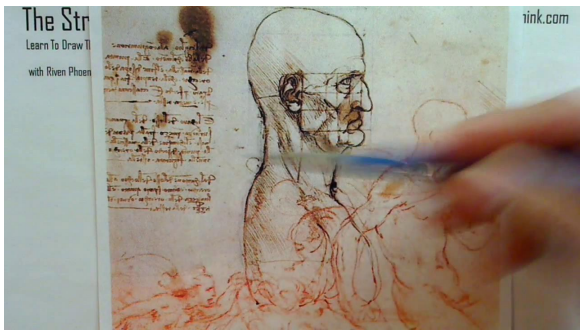
25		This is one of his studies that he's done so notice one of the things that I had stated
26		is very important to keep a sketchbook when you're going through this course is because
27		when you're doing the drawings, you'll be making notes for yourself just like it is
28		over here, right?

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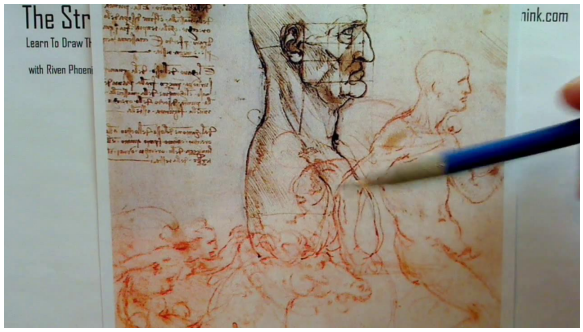
29		So if you look at this drawing from Da Vinci, right, he's going through a study process
30		of a painting that he's going to be doing so you can see that he's drawn out this figure
31		here in an outline form, right?
32		So which I already proved to you that once you have the enormous knowledge of the human

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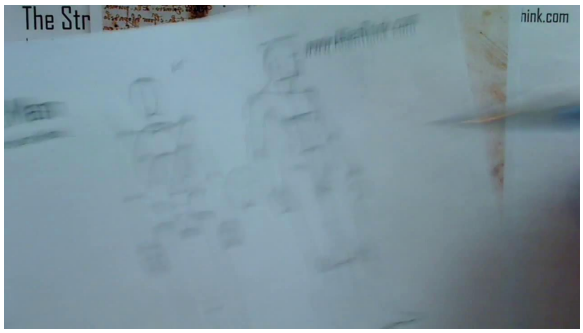
33		figure, we can do it this way, just like I did it before, right?
34		So this concept here, I'm just showing to you that it does exist, right?
35		So the thing to understand about these studies that these master artists leave behind is
36		because they really want us to look at their work and understand something from it, right?

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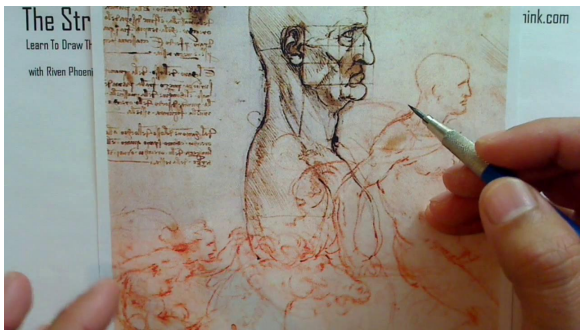
37		It's like they're trying to give away their secrets, but in a much more subdued form where
38		we have to really investigate and see what is it that the artist is trying to say as to
39		how they got to this very high state of thinking about the human figure.
40		So if you look at this drawing very closely, you're going to see something very amazing

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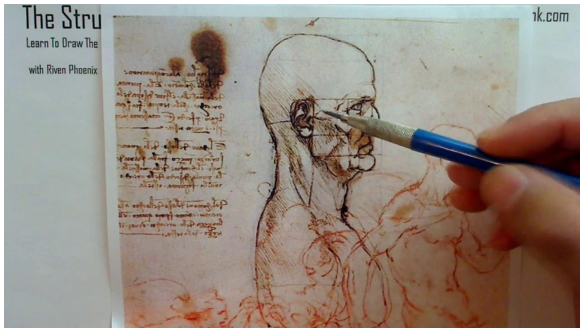
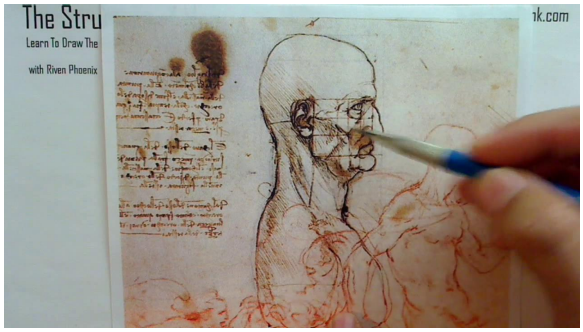
41		about it and that is the concept of invention.
42		So you'll notice that there is a grid here that Da Vinci put down, right?
43		So what this grid is, is basically a formula system which we also did in one of the previous
44		lessons just like this, right, to force the mind to understand concepts.

45		So when Da Vinci came up with his own formula, right, in his head he's measuring everything
46		out in this process and you'll see when we get to the human skull how this will really
47		be a moment of Eureka, when he does this, what's happening is that he's grabbing secret
48		information about how the design of the human figure looks like in the real world, right?

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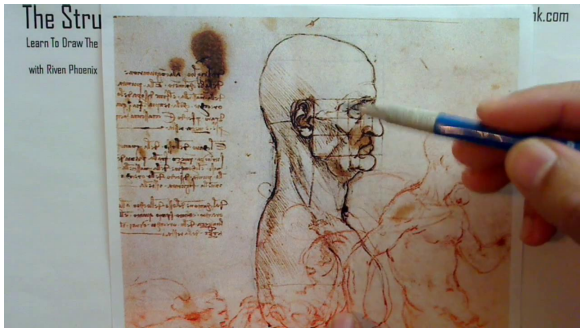
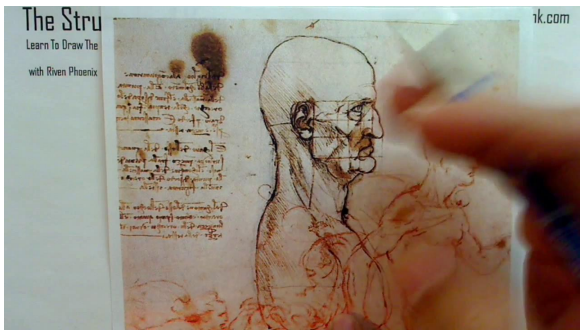
49		So when he draws out, when he sketches out like a drawing like this, he really doesn't have
50		to use the grid system is because he can just eyeball and he understands he can visually
51		see the grid that allows him to create very realistic figures, right?
52		So there are different formula mechanisms for that and here you can see he just divided

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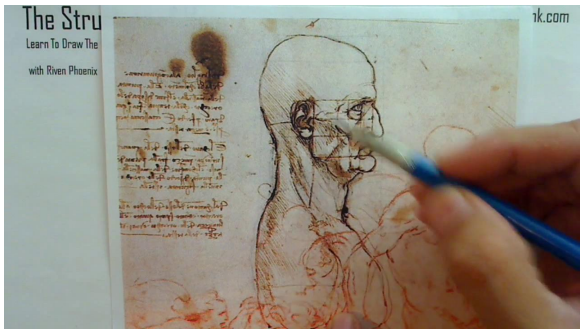
53		it and this is like information that only he would know.
54		So if he drew, let's say this figure in front of us, we would never see him use the
55		formulas because he's simplified them so much that we just don't know what they are, right?
56		But he's left a clue here to help us understand how the mind in the concept of invention

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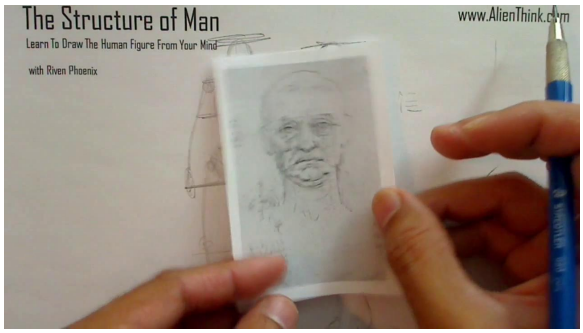
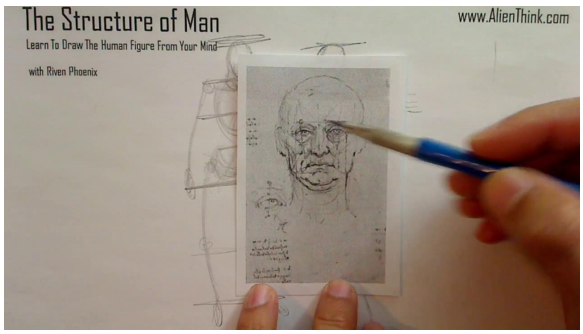
57		works because these are very powerful toolkits that we can invent ourselves.
58		Okay, so let me show you another drawing.
59		Here's another drawing of Da Vinci, it's kind of small here, but you'll see he's also done
60		the same thing with the grid system, right?

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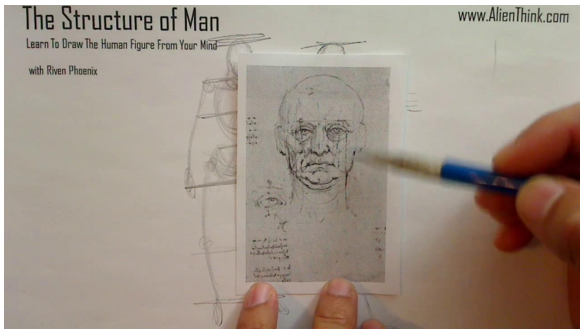
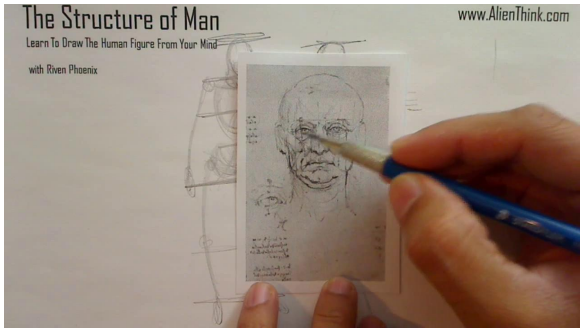
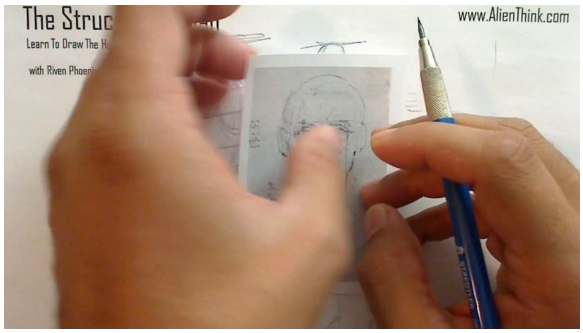
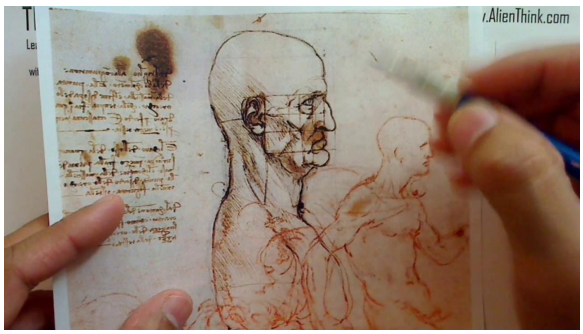
61		He's put a grid on top of the human face here and he's measuring out stuff that allows
62		him to understand what is going on.
63		So there's another drawing by Da Vinci, which I don't have here, but in one of his other
64		studies he's put like a star over here and from that star he holds lines down, touching

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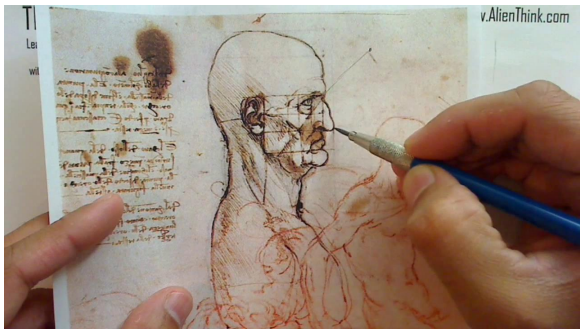
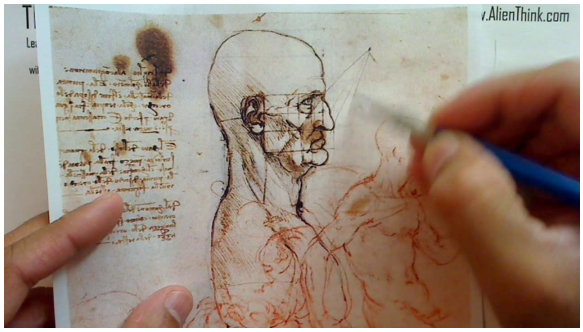
65		all these little small angles of the nose, right, where everything hits and he will even
66		go down to the chin.
67		And the reason he does that is because if you want to create something very realistically
68		you come up with a very secret formula that no one knows where you know where the grid

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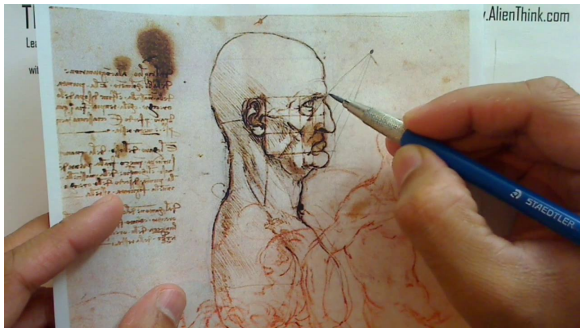
69		is, you basically just map it out here and once you pull those lines you always get the
70		angles based on reality giving your figures a very realistic look, right?
71		What I'm showing you here is artistic thinking, right?
72		The power of artistic thinking that we usually don't see when the artist is drawing out figures.

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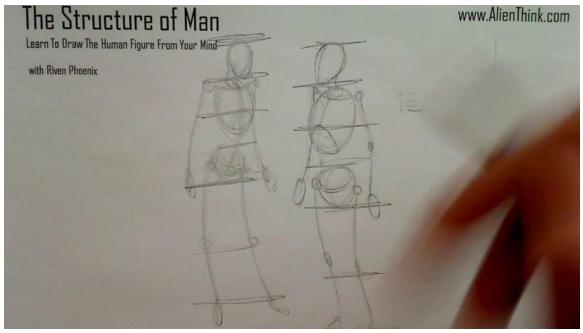
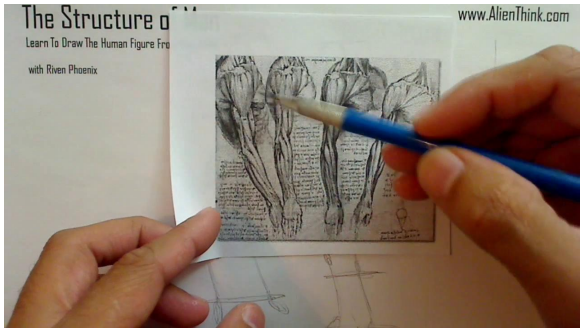
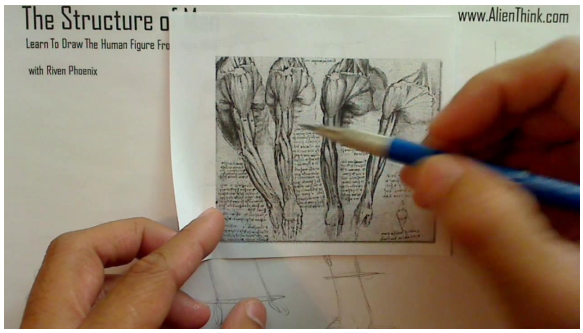
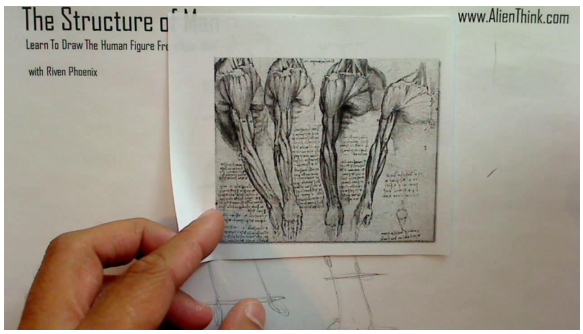
73		So having understood this, let's take a look at some other drawings here from Da Vinci.
74		So here's obviously a study of Da Vinci is doing of the human structure, right?
75		So these drawings he did them from in actual carcass, right?
76		Back in those days they didn't have anatomical books, they didn't have the amazing software

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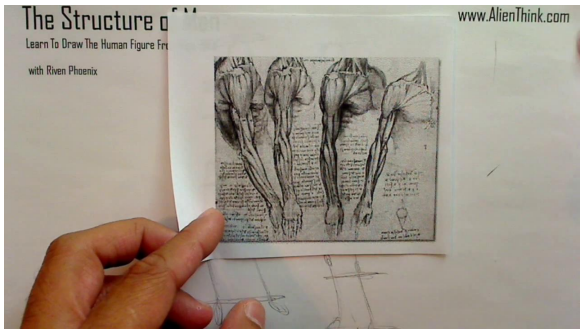
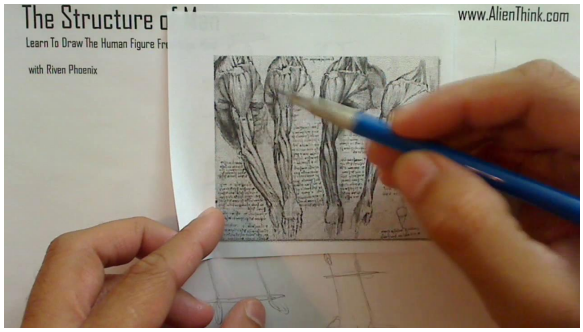
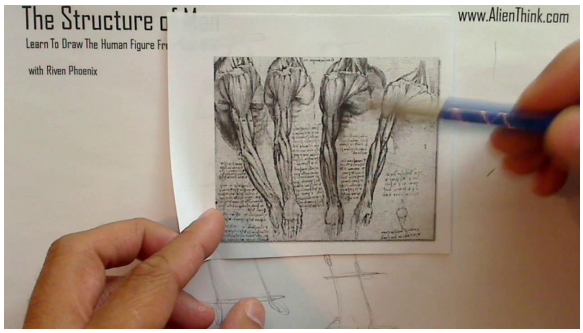
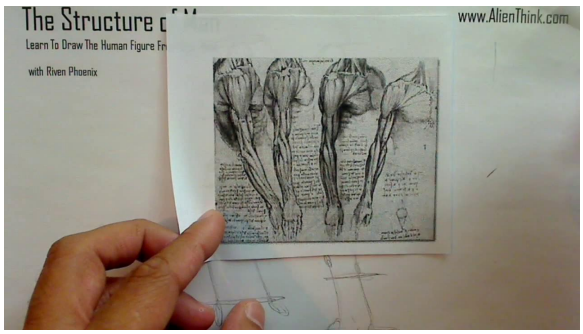
77		products that we have that allows us to see a complete structure of where everything connects.
78		In those times he had to actually get a dead carcass, skin him and look at each muscle and
79		do all his studies, right?
80		So he was really the only person who's really now looked at us a master of anatomy because

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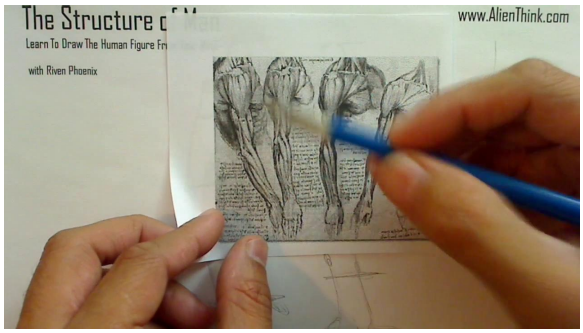
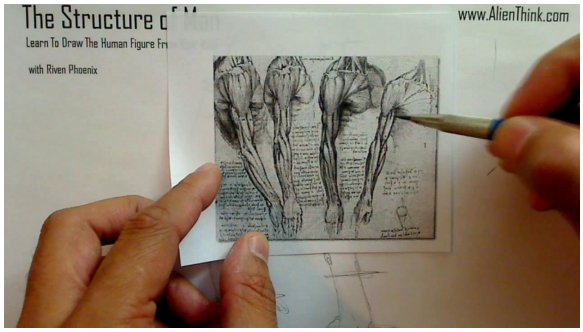
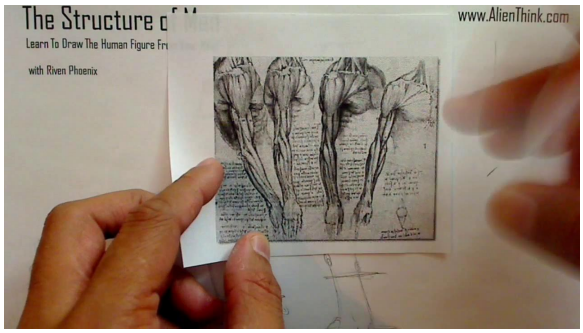
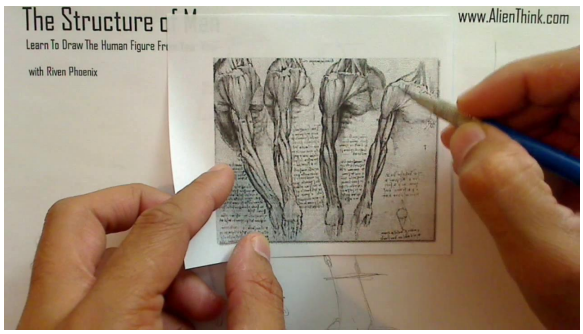
81		he was the guy who really took the bow by his horn and really started documenting this
82		to us to what he was discovering, meaning that when he's going through this process, right?
83		Because he was really the only person doing this in a very secret way.
84		Every time he documented this, from his point of view, it was seen as an invention idea,

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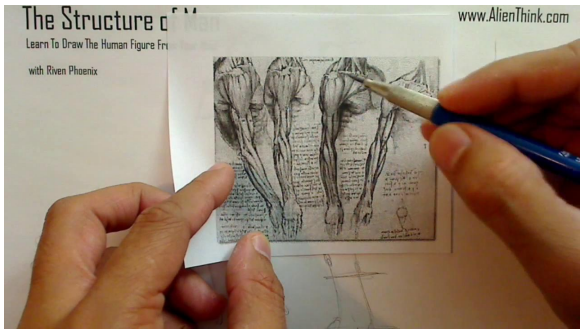
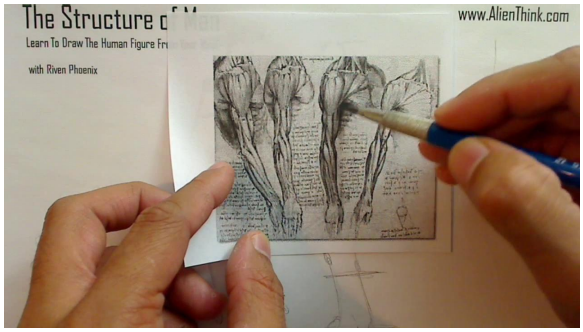
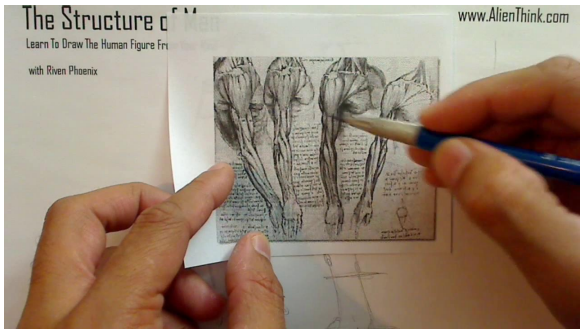
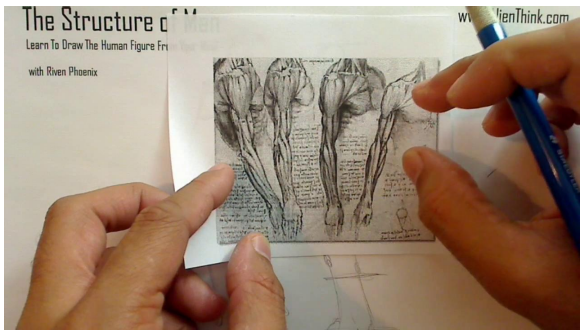
85		right?
86		Because it's like an alien world to him, so every time he understands, okay, if the
87		deltoid and the biceps go here, he understands the connection points and how everything
88		is connected, right?

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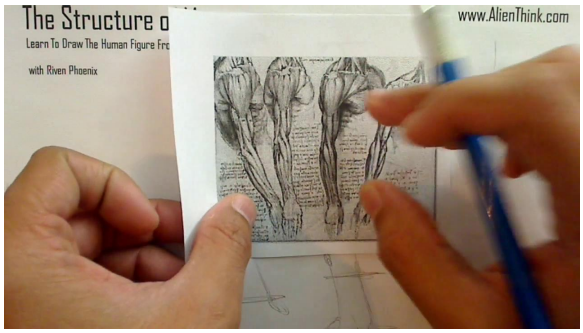
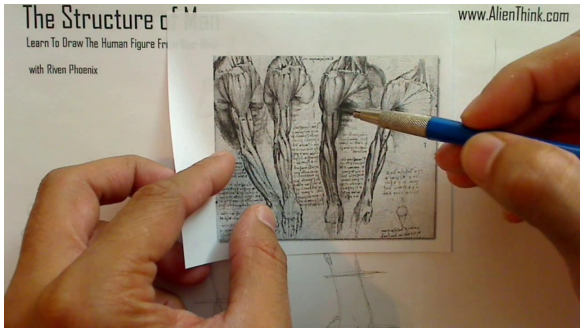
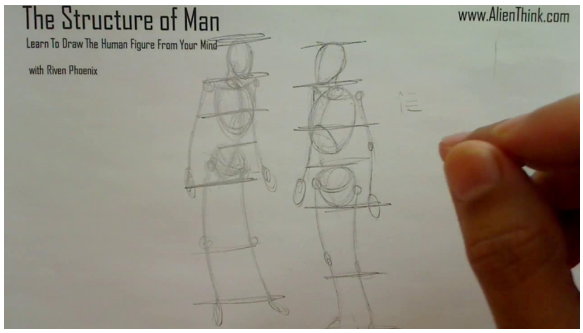
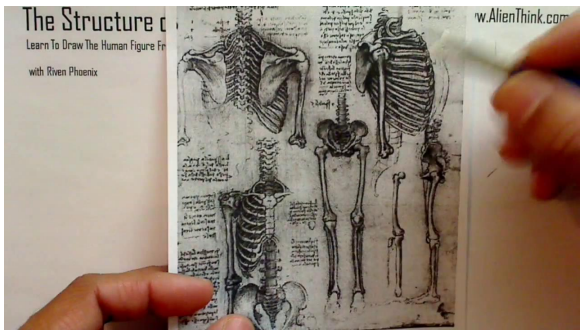
89		And this is the thing that we are missing is because we have so much information and
90		we have to go, we have to basically go back in time and do exactly what David cheated.
91		So here we'll just take a look at other drawings here.
92		Here's a study of a skeleton, you'll see that he's just doing the same thing, he understands

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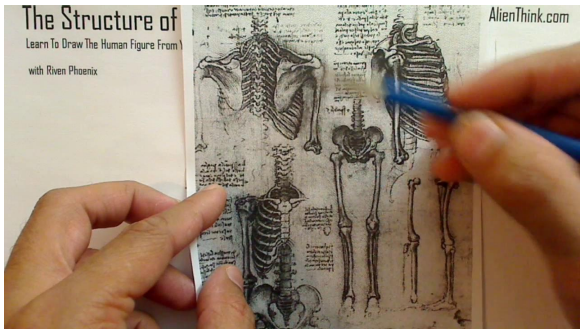
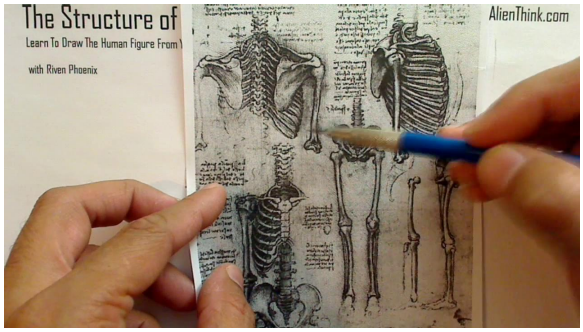
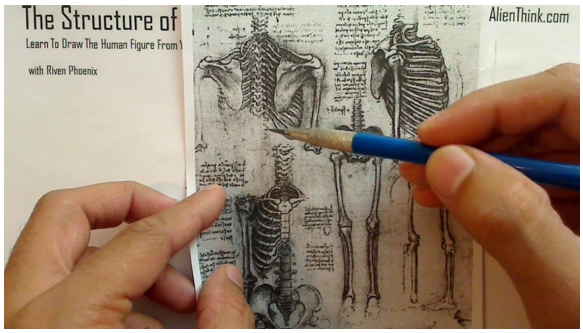
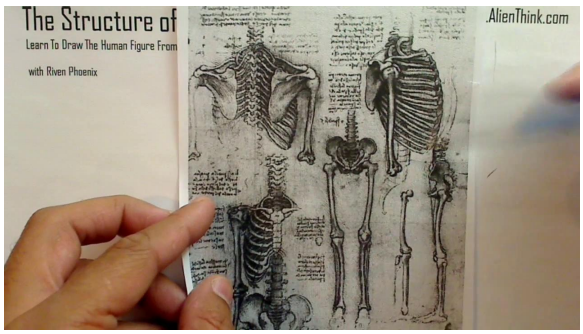
93		where everything goes.
94		And if you look closely, you can see like these small hint of grid lines that he's put
95		on because he understands exactly where everything goes here, right?
96		So he's really the go-to guy if you wanted to understand anatomy, right?

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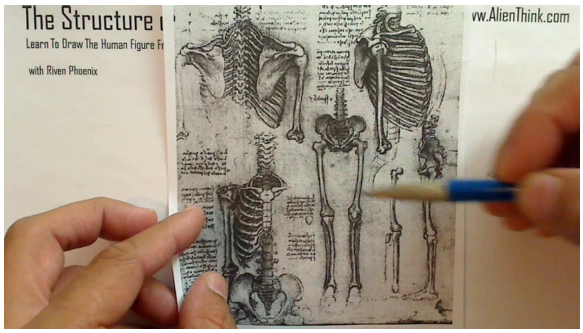
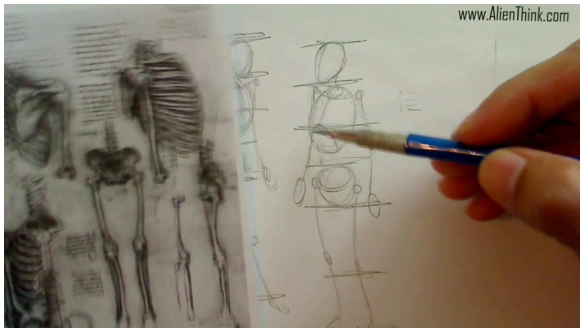
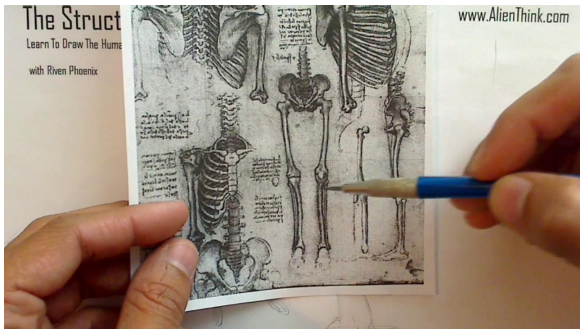
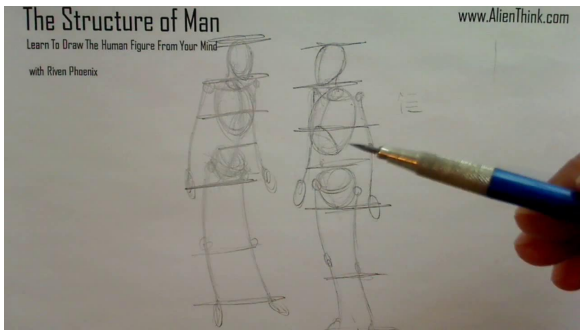
97		So he's coming up with his own systems, just like we are, right?
98		So here we came up with the 8-head formula, how everything is connected, and you can see
99		that these are hints of these lines as to how they're done.
100		And just to prove that, here's another drawing from the venting, you can see this line

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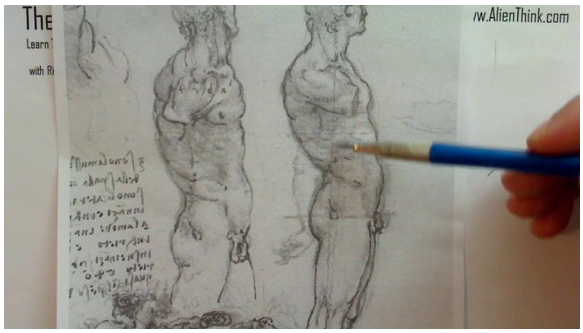
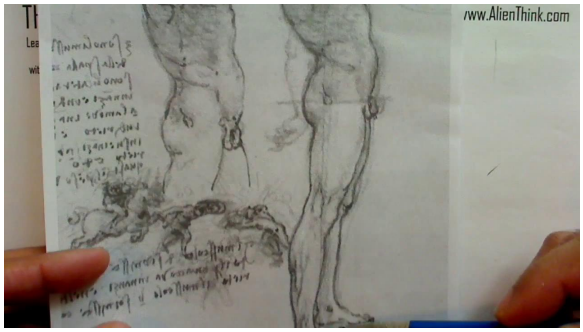
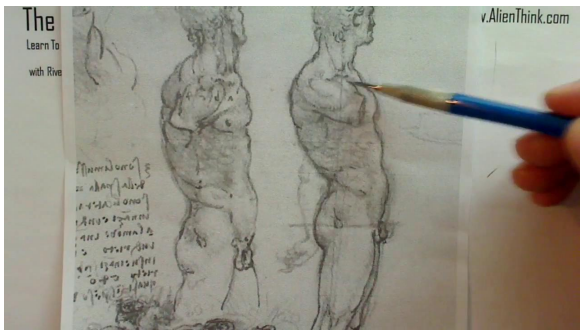
101		going right down this figure, right?
102		It goes right straight down the gravity line, and he puts that line in the middle for the
103		crotch as to where it divides, right?
104		And you can see these hints of these lines again that David is doing, right?

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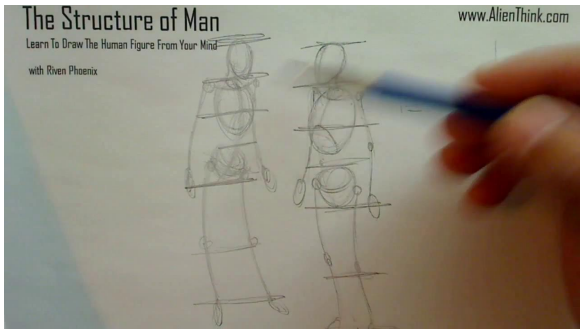
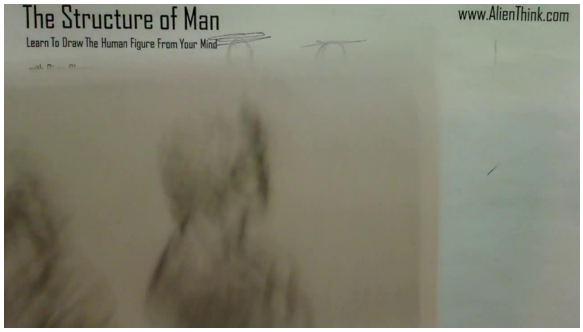
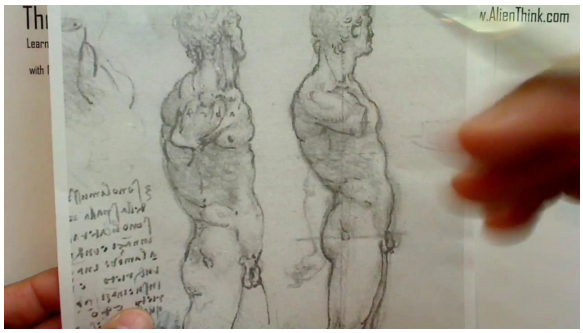
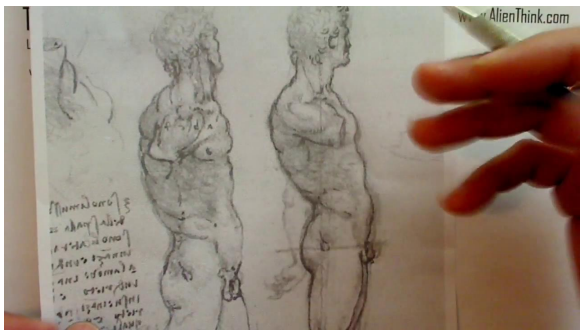
105		Exactly what we've been doing all along in these studies that we did, right?
106		So we know that this is what I'm showing you, the concept of invention, we know that
107		it's been done by artists, but unfortunately, it really hasn't been documented ever by any
108		artists, even from that time, all right?

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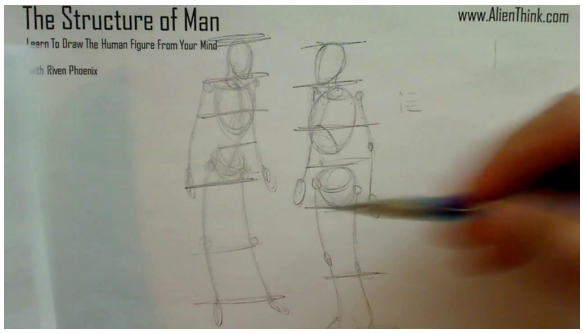
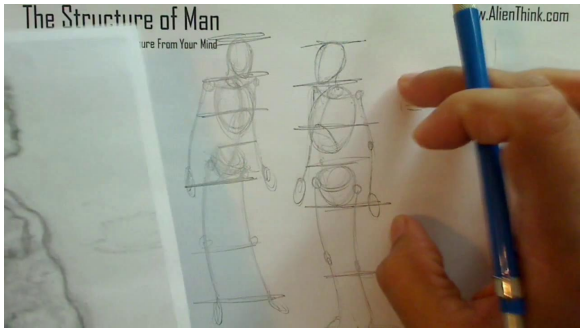
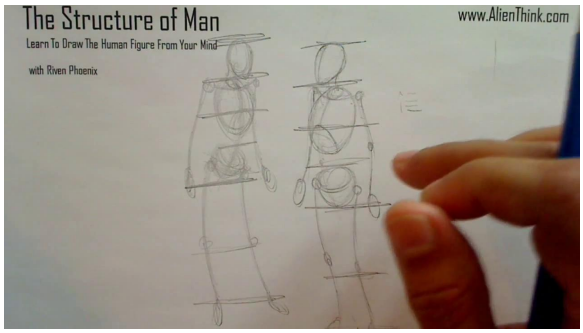
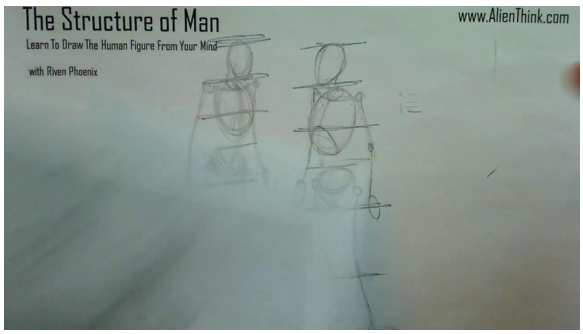
109		So this process really is also a proof of concept that what these artists went through, that
110		when we go through this exercise, that what DeVinci is seeing is obviously going to be true
111		over here also.
112		And here's just another drawing of DeVinci where he's using the concept of invention, where

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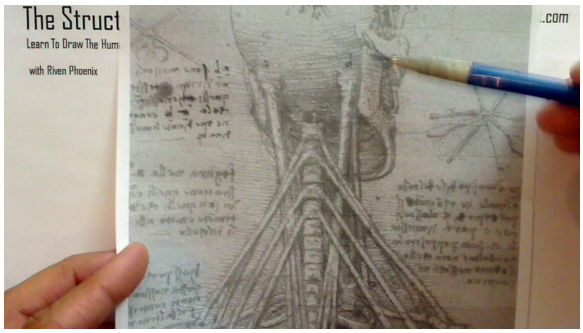
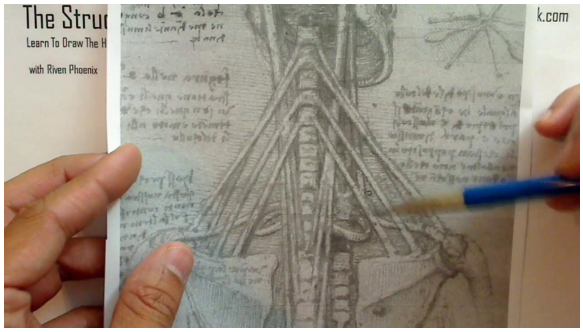
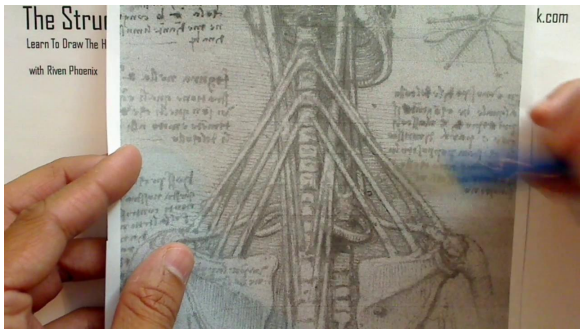
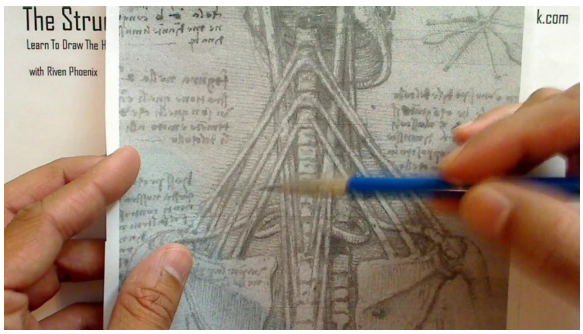
113		he's put the human skeleton now, he's just understanding, okay, how does each muscle
114		connect?
115		So look how he puts all these muscles and tendons together, because he just wants to
116		understand how things connect, in his mind, it's like a mammary mat system, and again,

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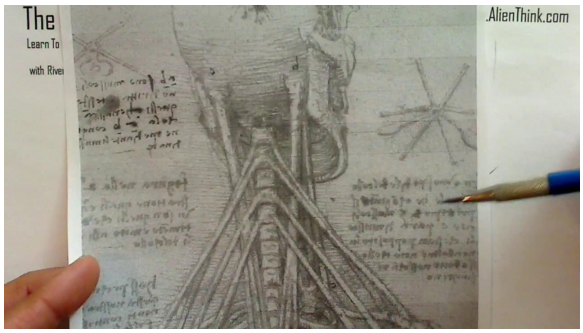
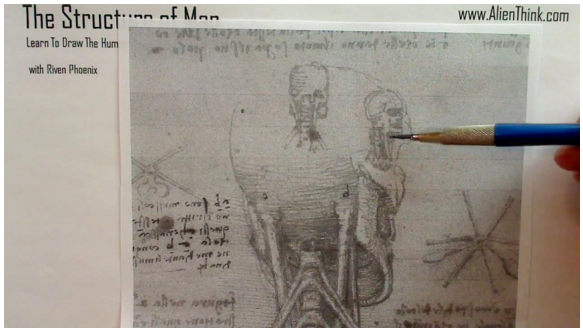
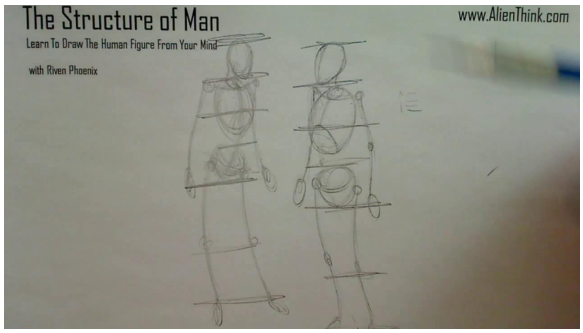
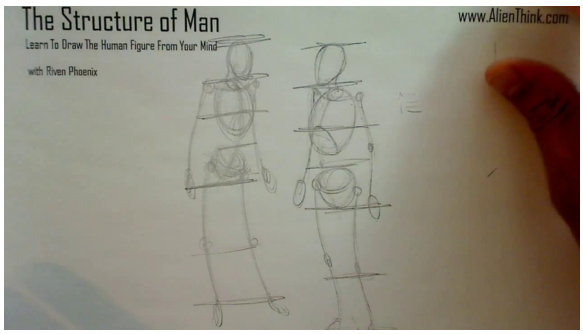
117		more notes over here, and once he's understood this, he's doing like these quick sketches of
118		the human head, of the skeleton structure, and he's putting like these muscles over here,
119		right?
120		To understand this, what I just showed you, all the stuff here is basically how we will

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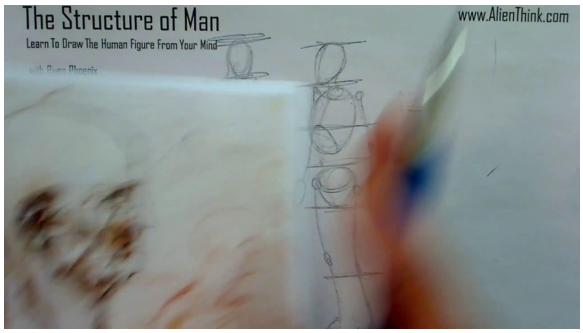
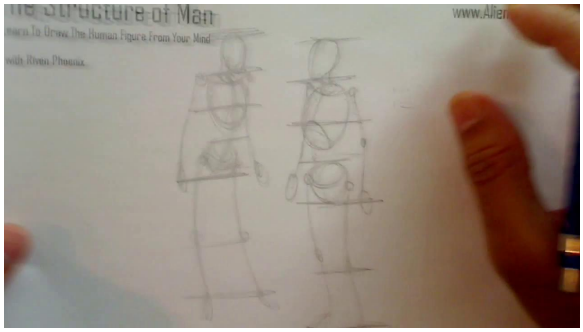
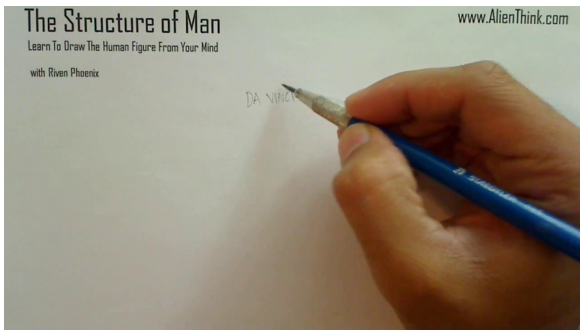
121		now begin our journey into understanding the entire human skeleton structure, right?
122		So just to make sure we all understand, what is it that we're trying to do here, is that
123		let's take DeVinci here, right?
124		So this is going to be DeVinci over here, and this is going to be us over here.

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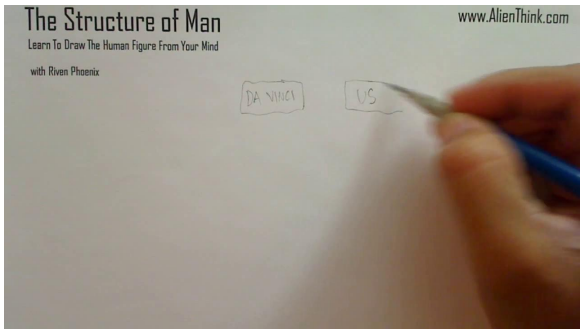
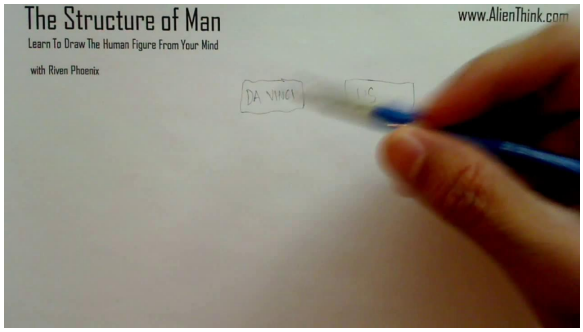
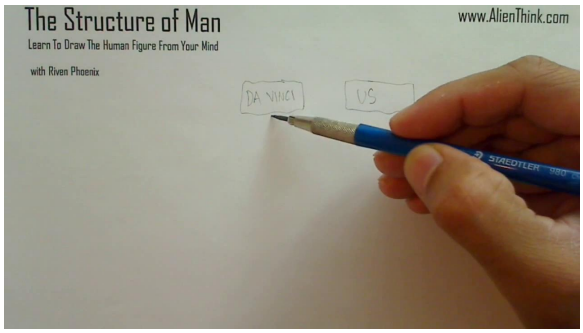
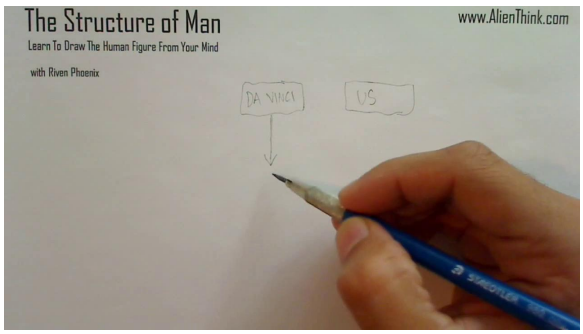
125		So let's just imagine that we are both starting our journey as artists into mastering the human
126		figure, right?
127		So we already know that DeVinci, when he went through his path, right?
128		He got access to dead carcasses, right, and from that, he began to understand and document

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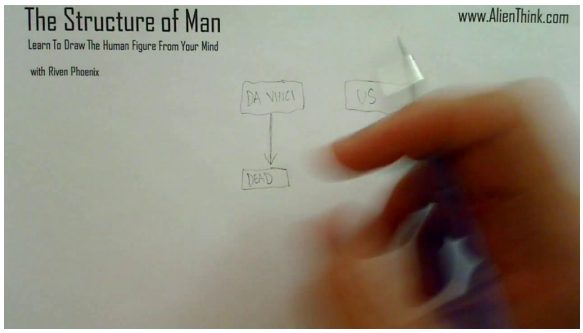
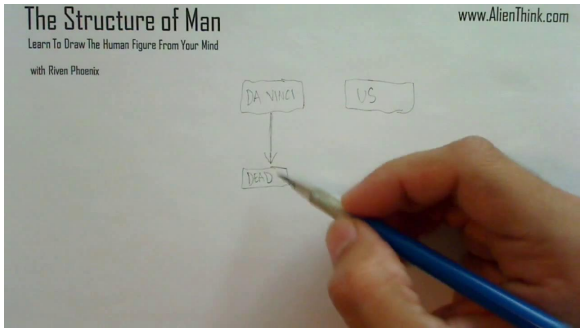
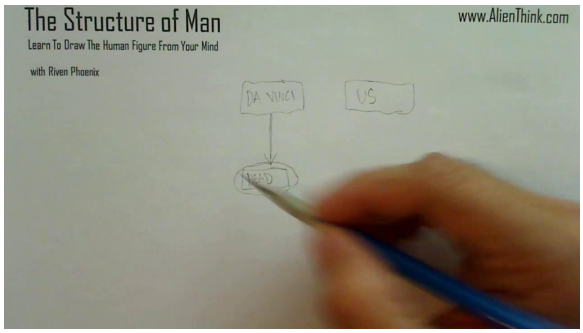
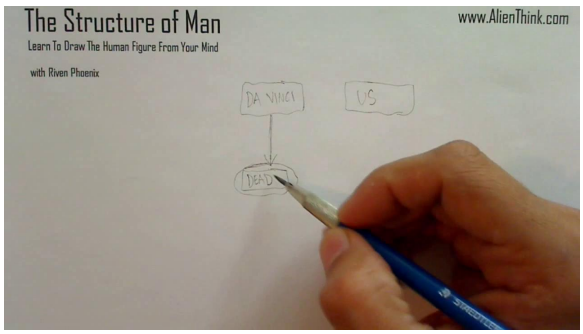
129		and draw out how every muscle and skeleton structure was constructed, right?
130		So his experience here was really an alien experience.
131		What I mean by that is that it's something that he's never seen before ever in his life.
132		So as soon as he starts looking at it, dissecting it, he's so excited about it, that everything

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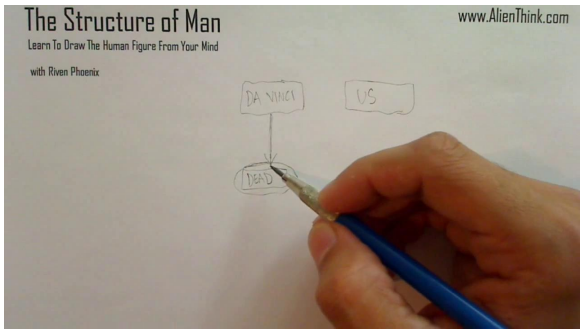
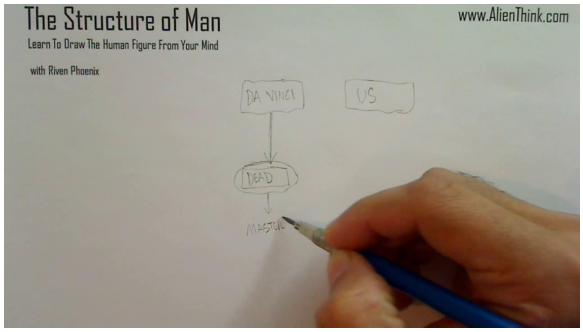
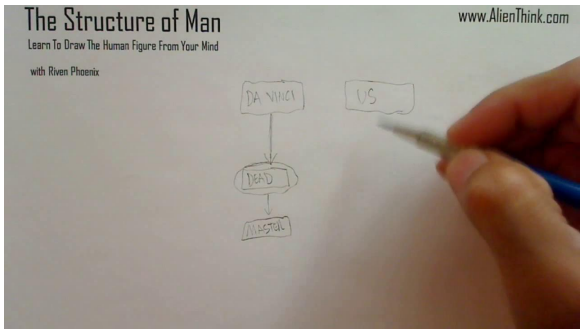
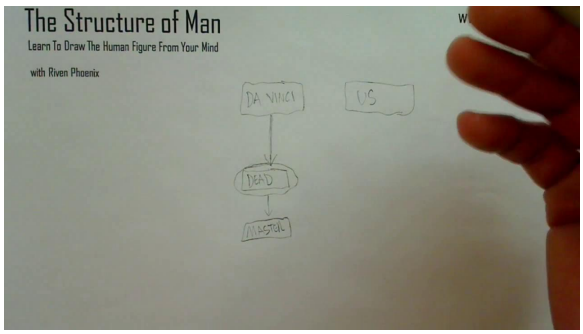
133		is imprinting in his mind, and he basically ends up mastering the structure of the human
134		figure down to the level of surface anatomy.
135		So the problem here with us is that we just have too much information available in today's
136		time when it to do with anatomy.

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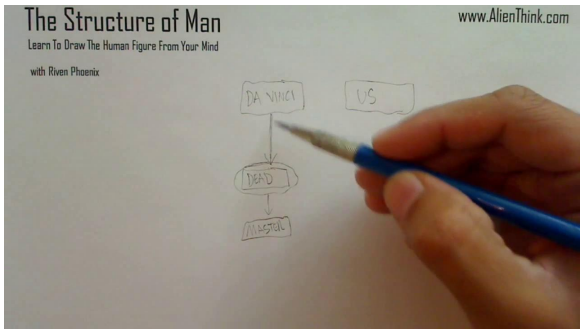
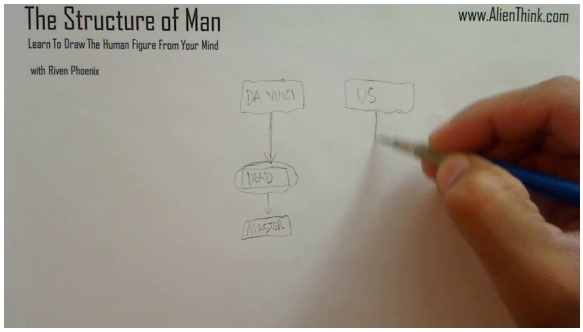
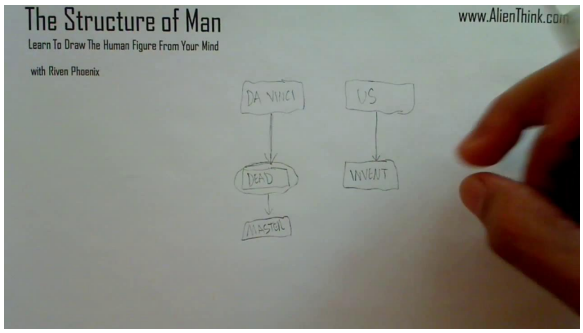
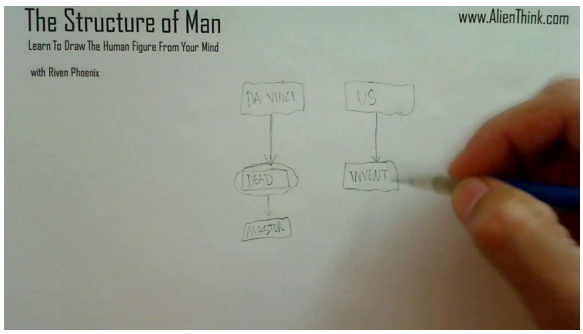
137		So we basically have to do the same thing here, but we have to do everything on paper.
138		So to do that, what we are going to do is invent, invent the actual structure of every
139		bone, every muscle, the surface anatomy, come up with all the rules, meaning that we're
140		really the pioneer, what we're doing is we're approaching figure drawing from a point

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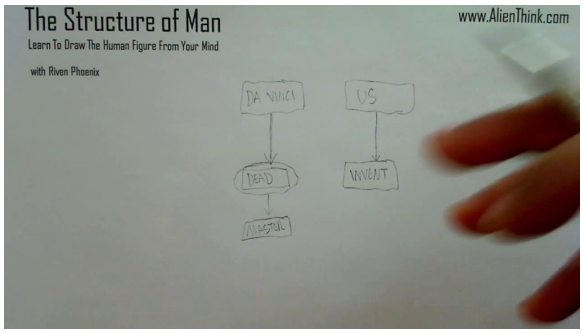
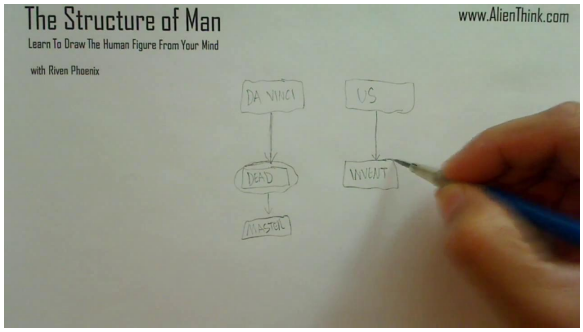
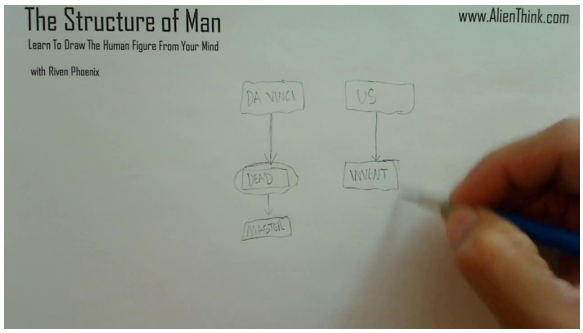
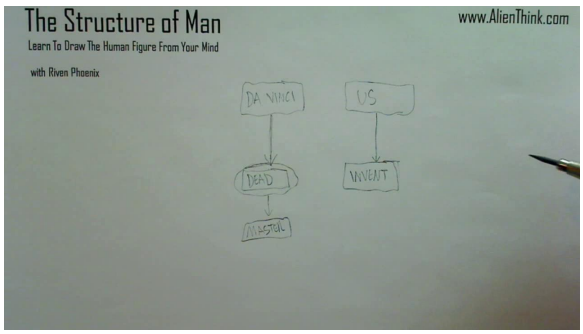
141		of view as, as if we are the ones who are going to pioneer it, we're going to create this
142		thing called a human being with all the rules, with all the secret information.
143		So when we draw it, it just looks like a human figure, which I proved to you in the
144		beginning of this course, when I drew it out like this, right, having the secret information

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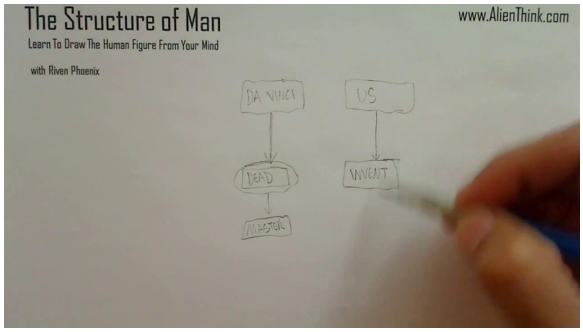
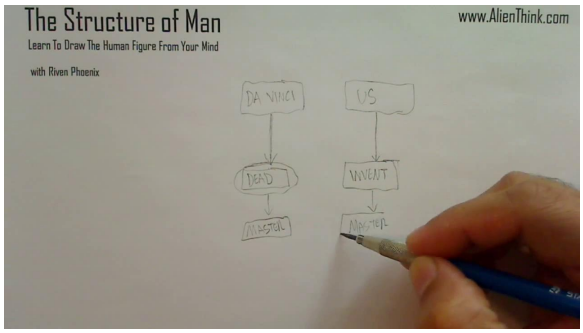
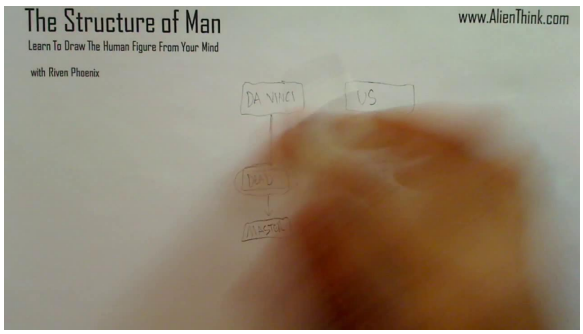
145		as to how the human figure is constructed, right.
146		And in this invention process, we will end up doing the same thing and that is to master
147		the human figure.
148		So obviously, the difference here is that we are going to do everything conceptually in

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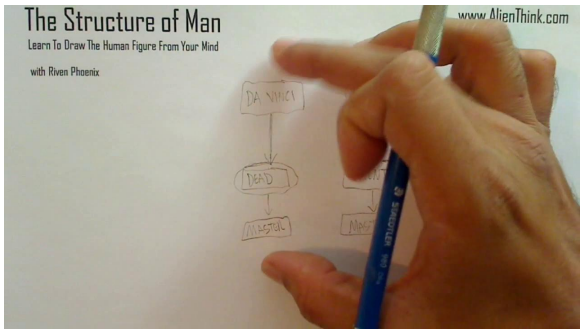
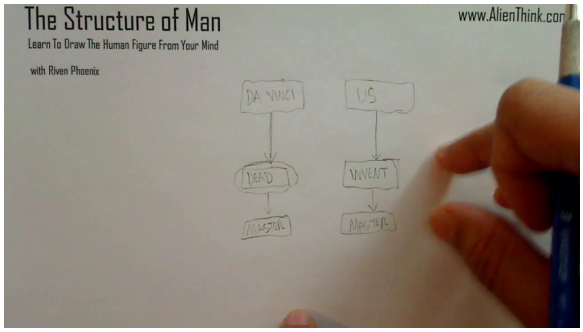
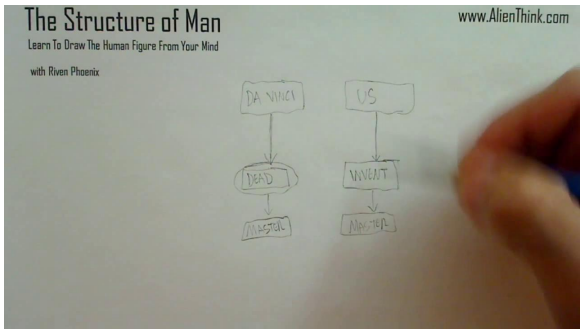
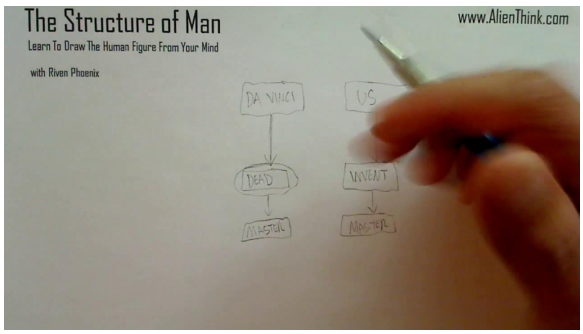
149		the Vinci, what he did was he did everything from reality, he turned it, he put it onto
150		paper, understood it conceptually, and obviously had a life drawing class of an experience, right.
151		So in figure drawing, what I'm showing you here is that 90% of the human figure, when
152		you're drawing it out onto paper, can be understood conceptually, right.

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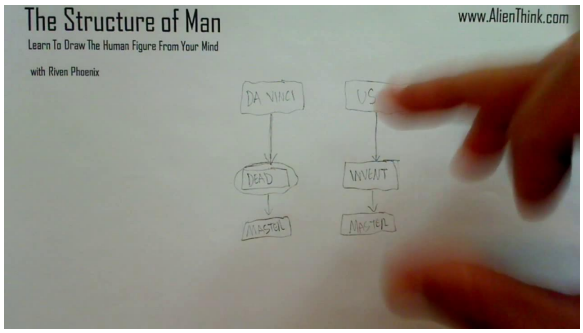
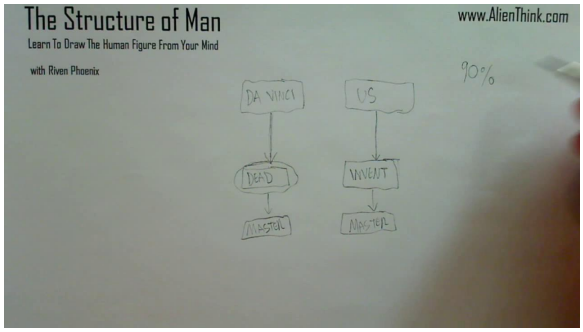
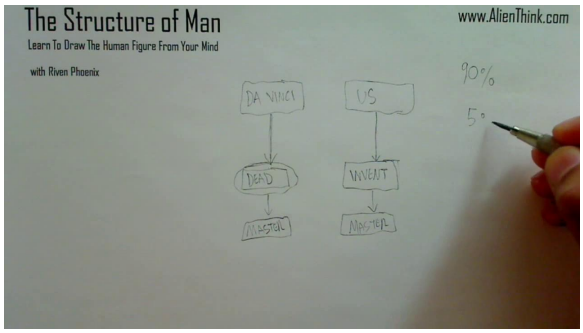
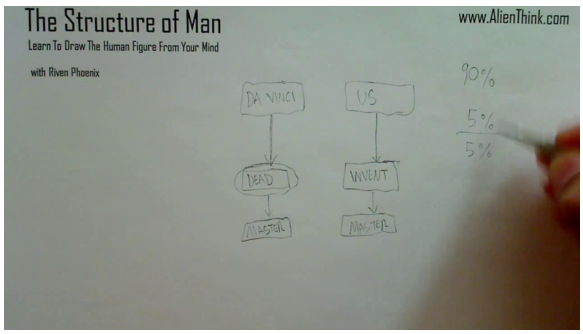
153		And that 10%, the remaining 10% has to come from life drawing and that, so that means 90%
154		is going to be conceptually, which is the structure of man, and then you're going to get 10%,
155		so we can divide that 10% into 5%, each, right.
156		So meaning that this 5% here must come from life drawing.

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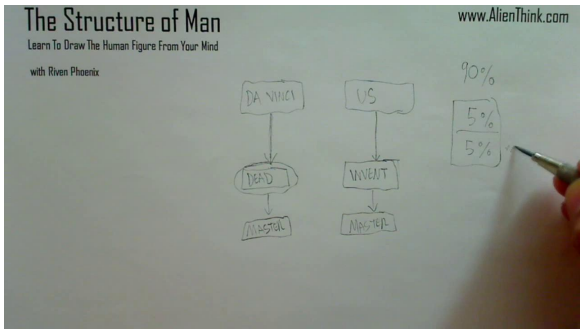
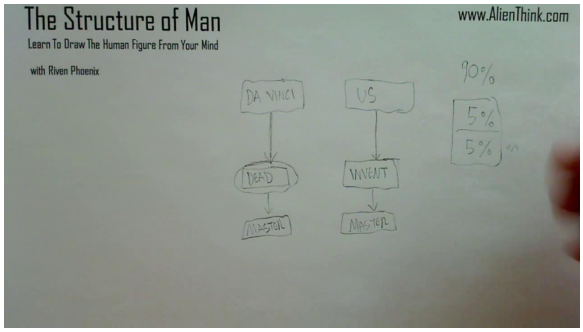
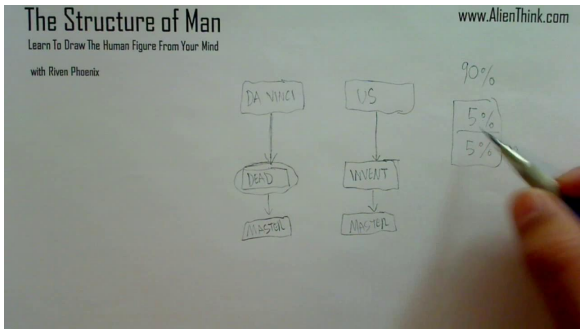
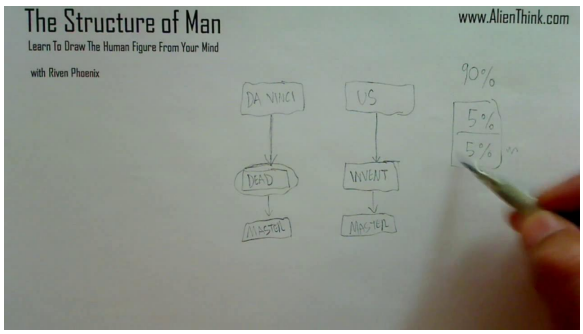
157		It has to, right, because you really have to see the human figure in the end, draw it
158		out to understand how the muscles are really wrapping and moving around the body.
159		This is something we just can't do anything about, right.
160		But the difference is that when we go through this course, and when you're doing life drawing

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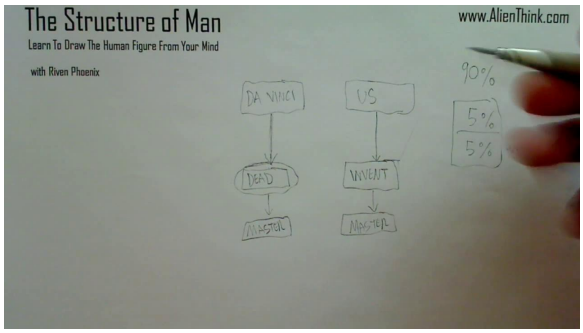
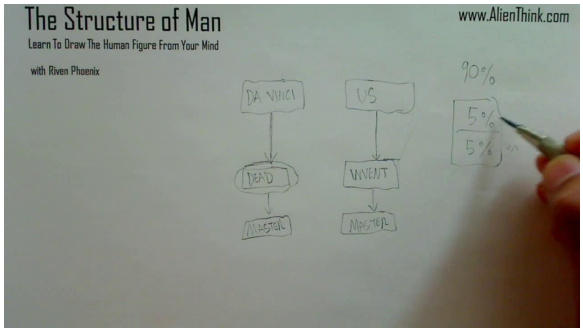
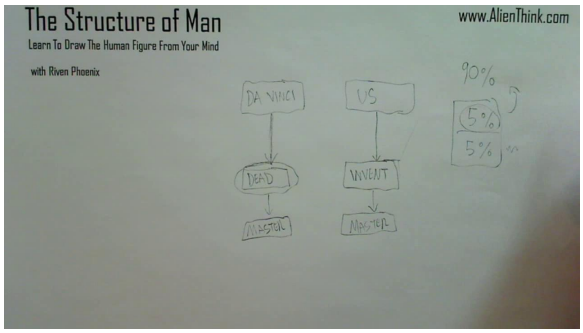
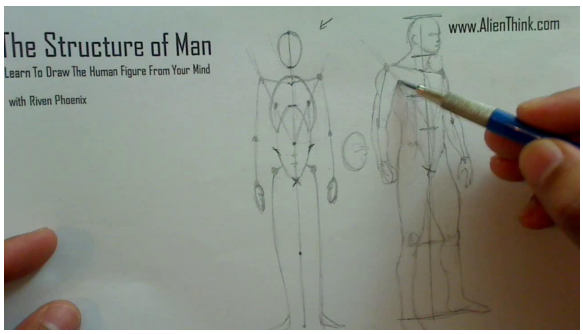
161		class, you'll just know exactly what each muscle is.
162		So it leaves this 5% or what is this 5% and this 5% is something that also can be understood
163		conceptually, and that is nothing more than understanding the counter of the human figure,
164		all these lines, right.

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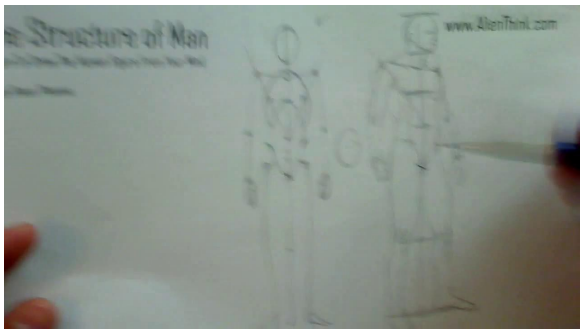
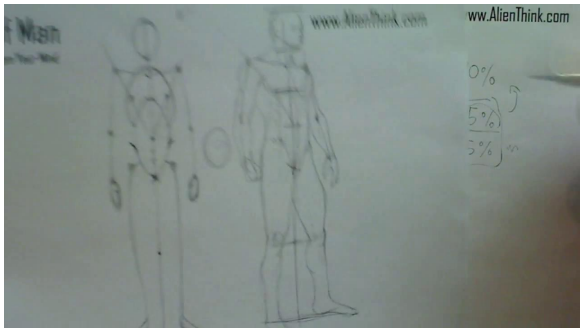
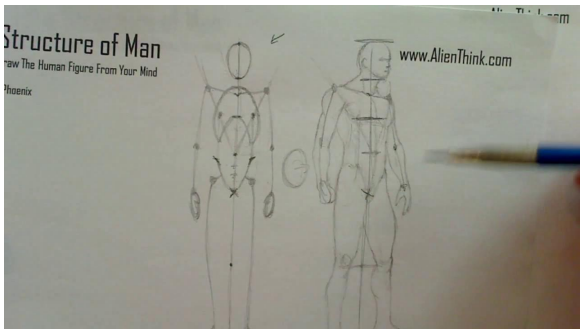
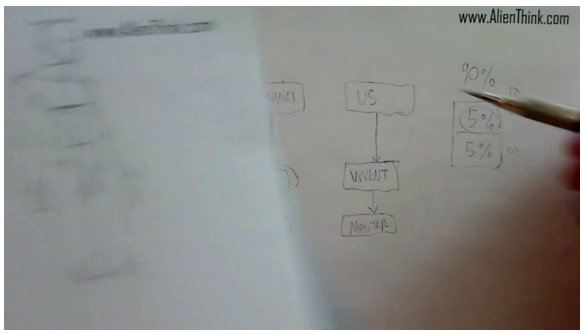
165		So because it's the same thing, if you went through life drawing classes for years and years
166		and got it to that level, you end up having all this information that counter aligns
167		anyways, right.
168		So meaning that you can also document that as a conceptual idea.

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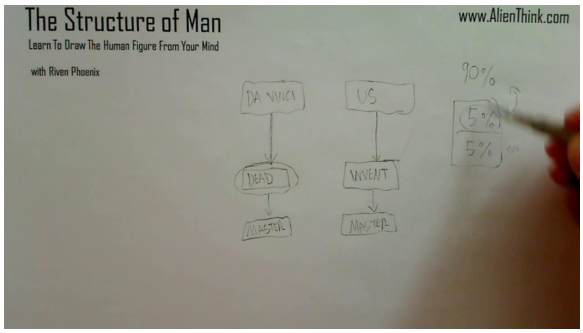
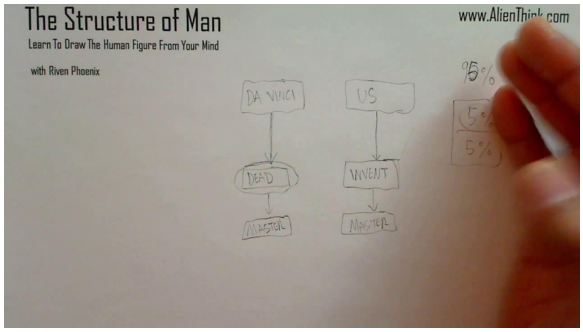
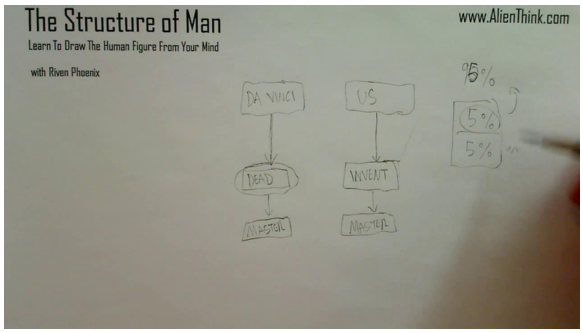
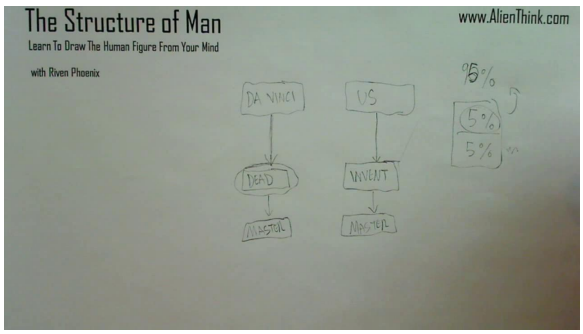
169		So basically the structure of man is really all about understanding how to draw the human
170		figure 95%, right.
171		That 5% has to come from life drawing.
172		There's nothing we can do about that.

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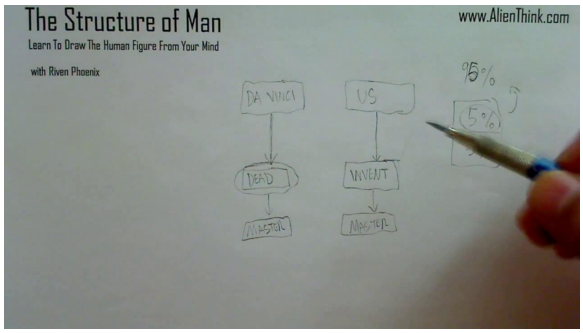
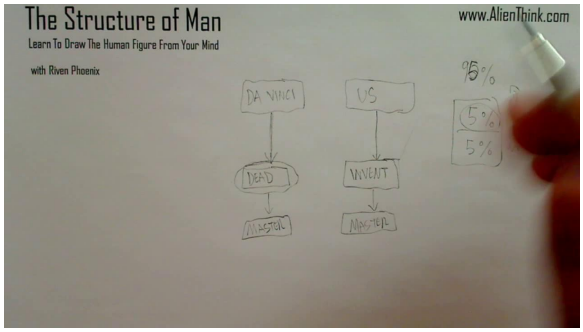
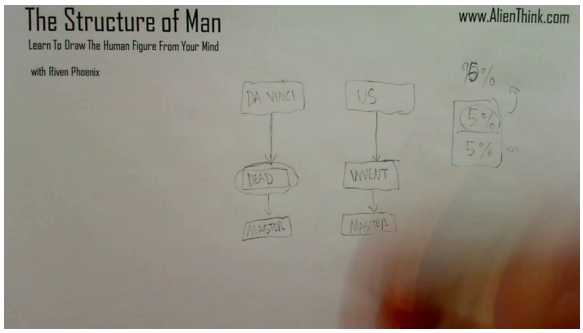
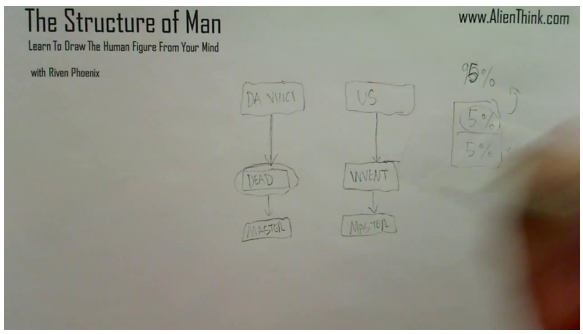
173		So now I just want to touch on Michelangelo and we'll be done with this lesson.
174		So the thing about Michelangelo is that Michelangelo was an architect, right.
175		So he was really a sculptor.
176		So his understanding of the human figure was on a completely other level, right.

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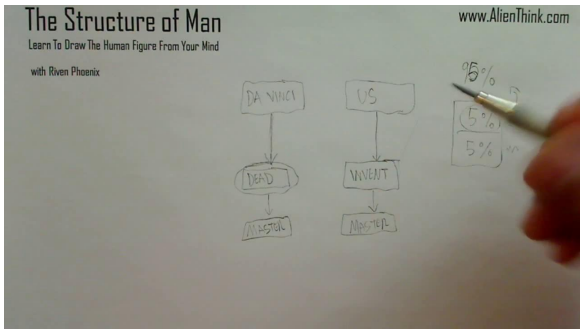
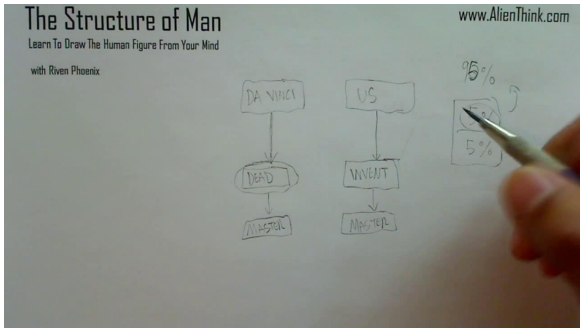
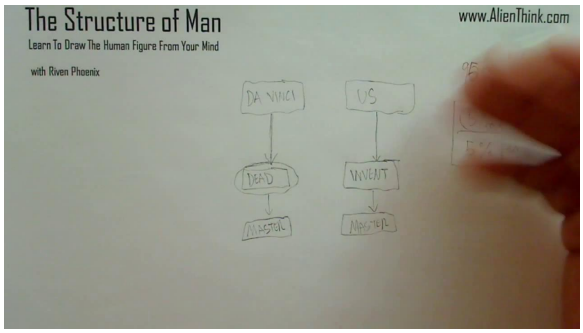
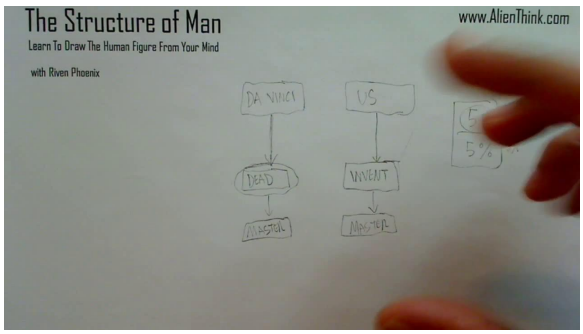
177		He was understanding everything in 3D, that's why he was a master.
178		So one of the things about Michelangelo is that he burned all his studies.
179		Every time he did like a painting or something, he always made sure that all the studies,
180		all the secret work that he did, he got rid of it.

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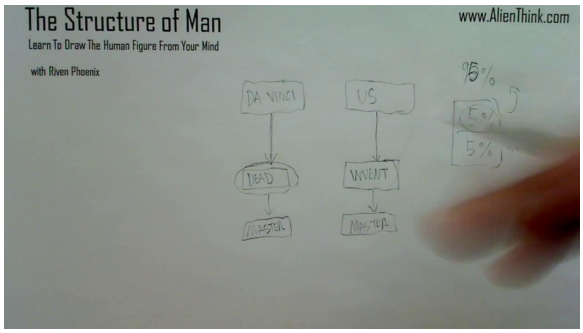
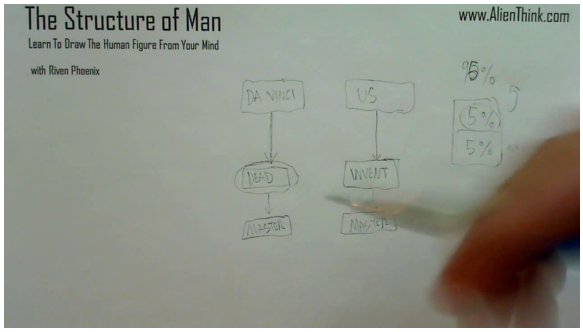
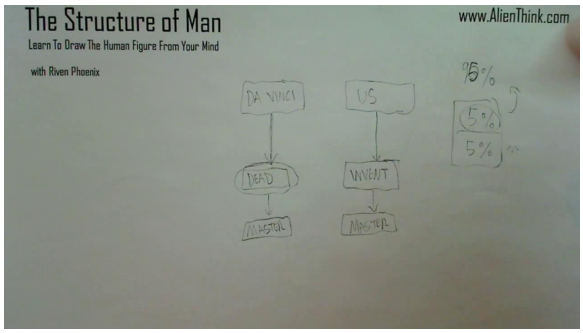
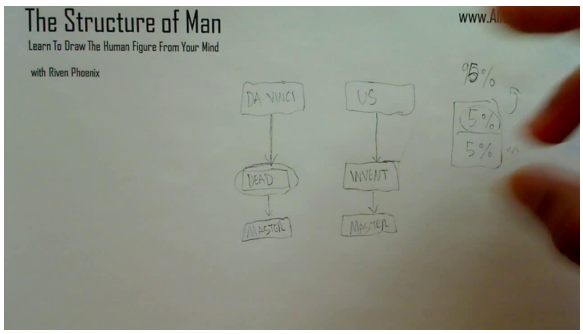
181		I guess he just didn't want to show how he came up with his stuff.
182		So recently they actually ended up finding about 600 drawings for Michelangelo that he
183		didn't want the world to see.
184		And they've actually published a book about it and it's called Drawings of Michelangelo

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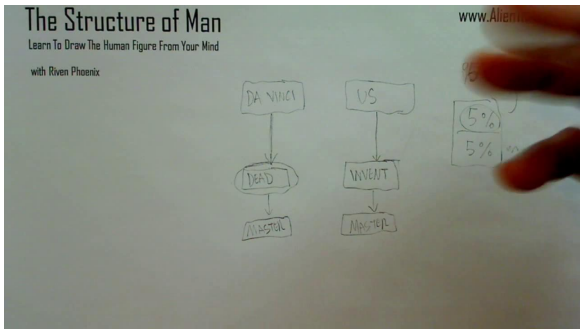
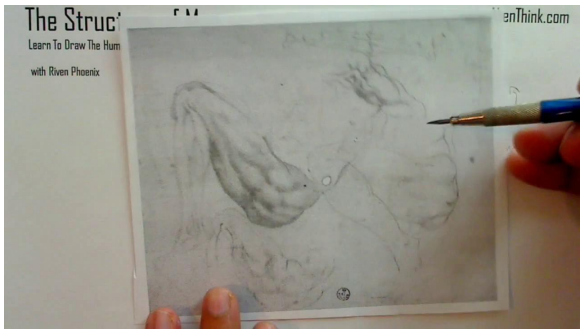
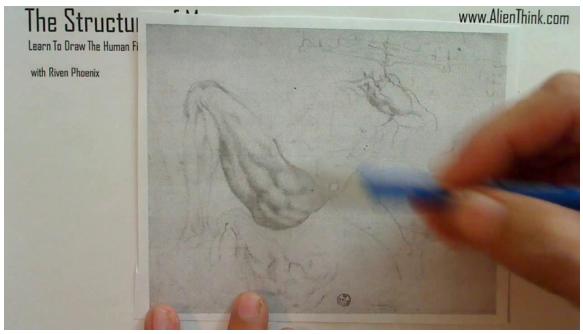
185		and they're not that many, but even in his process.
186		So here's one of the studies that were privileged to see of Michelangelo,
187		but you can see that Michelangelo, even he, does the same concept in his studies
188		when he did sculptures or paintings, he would go through a process of understanding.

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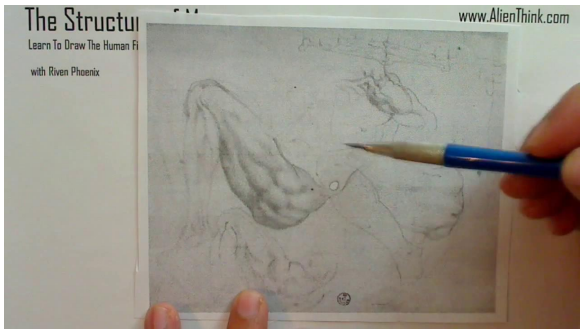
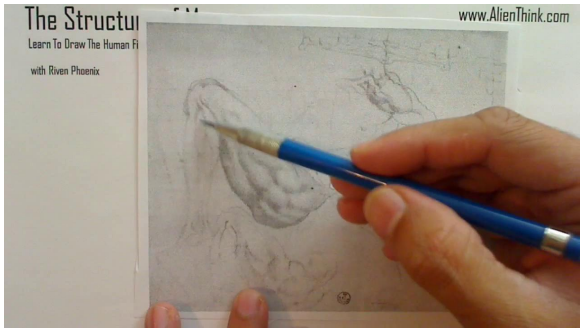
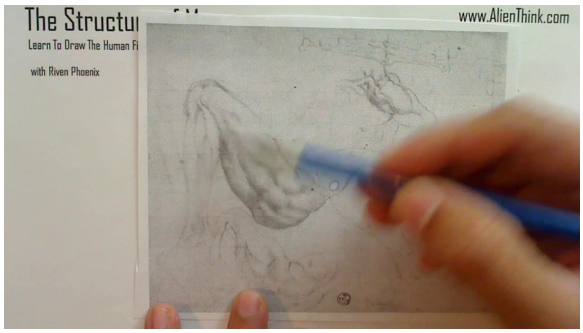
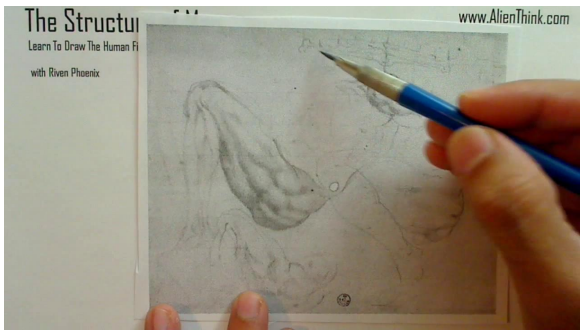
189		So if you can see here, he's putting the bone structure down.
190		He's trying to even understand himself how all the muscles just goes to fit together.
191		So when he sculpts it or paints it, he knows exactly where everything's supposed to be.
192		And over here you can even see like this cartoonish drawing of this bone structure of the leg

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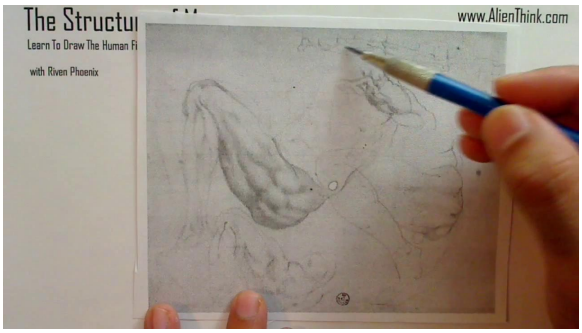
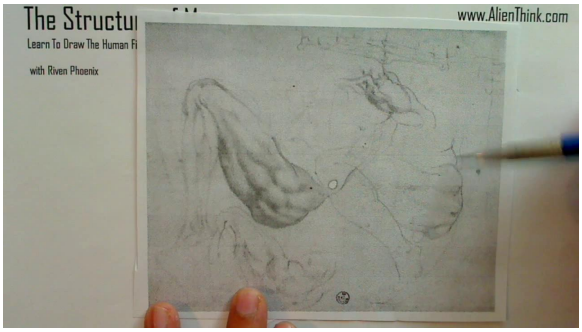
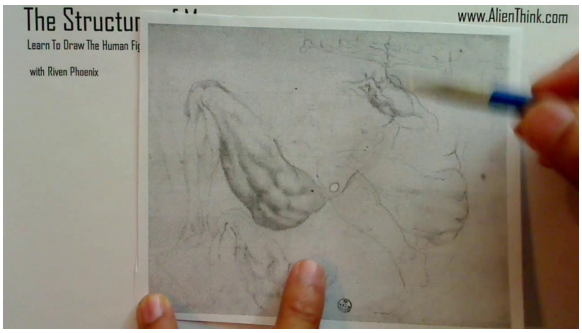
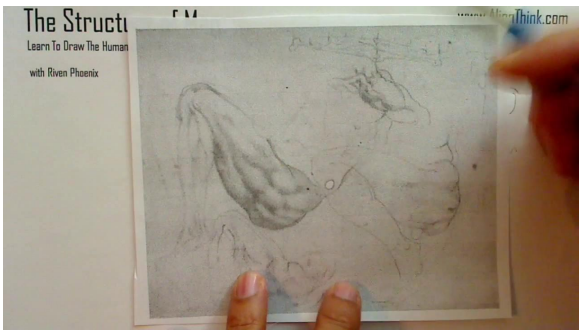
193		where he's trying to put all the muscles over here, right?
194		So in here, again, he's just trying to understand the contour lines of his drawing, right?
195		So each artist, what I'm showing you here, that even Michelangelo uses sketchbook
196		and he documented his process, right?

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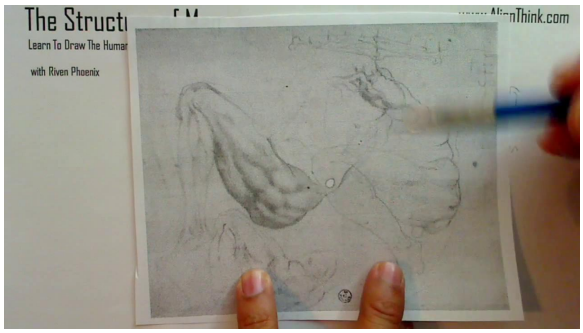
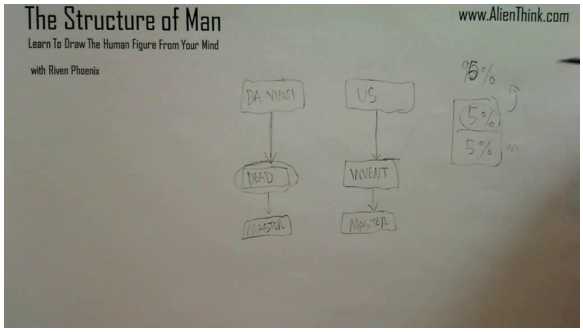
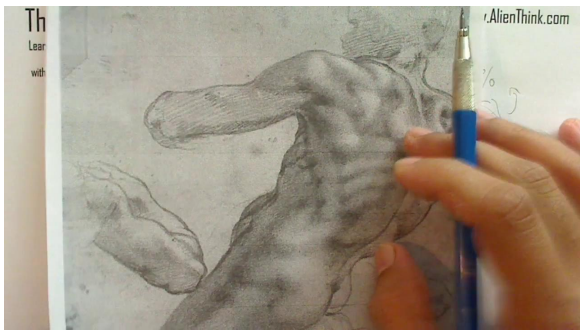
197		These are some of his secret stuff that we're looking at as to how he was able to do it, right?
198		And so the, and here's another drawing from Michelangelo,
199		this is obviously from the system chapel, right?
200		So he did a, he went through an enormous study process.

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201		He got a lot, a rid of a lot of his drawings,
202		but you can see that his mastery was in surface anatomy, right?
203		He understood just like we are going to all the entire structure of the human skeleton,
204		but his power was really in surface anatomy.

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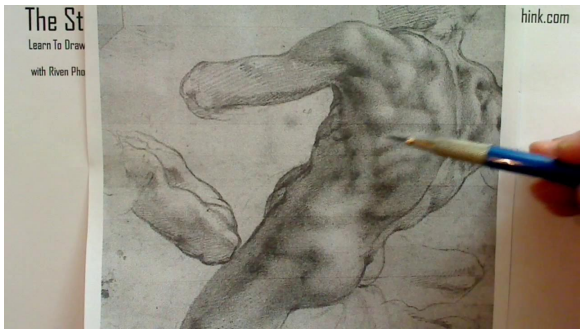
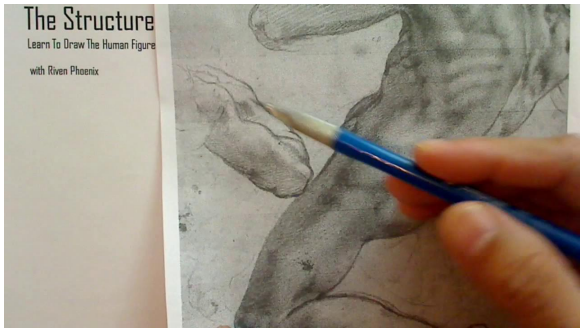
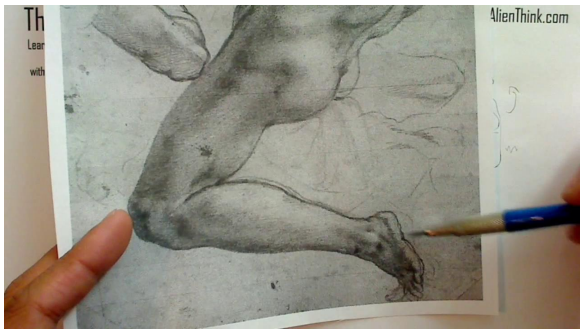
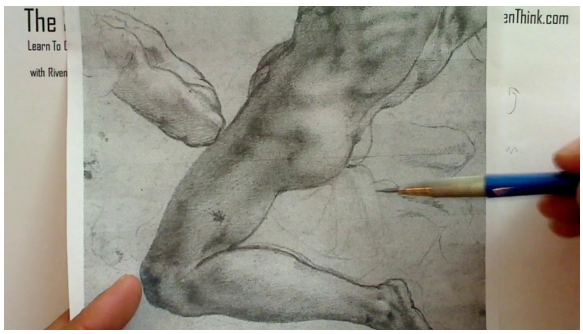
205		You can see that he made sure that all the muscles showed through, right?
206		Even here he's just doing all his study work here.
207		You can see that he's erasing the foot, changing it around,
208		trying to make it as realistic as possible, right?

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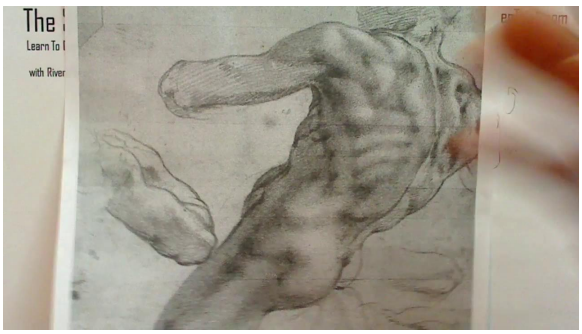
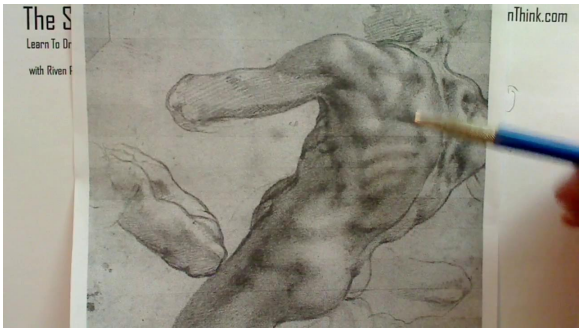
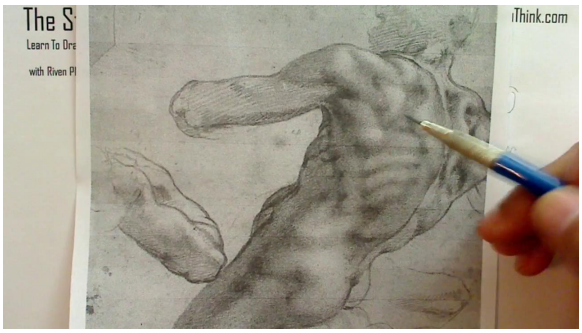
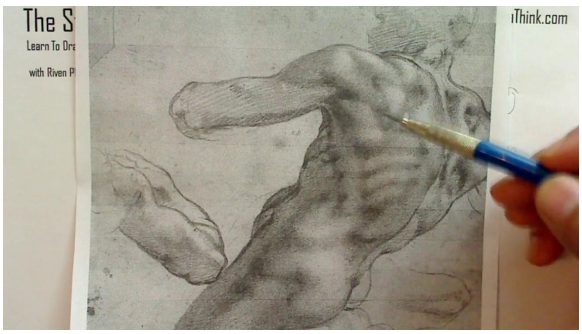
209		So that is the difference between in, in like a nutshell,
210		if you had to compare Da Vinci and Michelangelo, right?
211		Da Vinci is the person who documented anatomy
212		because he just left his studies, we know he did, right?

213		But Michelangelo got rid of all this stuff,
214		but he left these clues here for us to take away from his work
215		as to the power of surface anatomy, right?
216		He understands how all the muscles connect, right?

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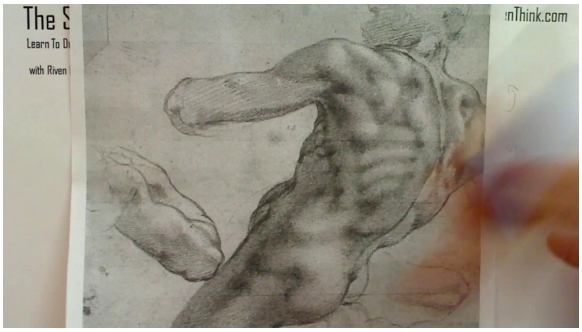
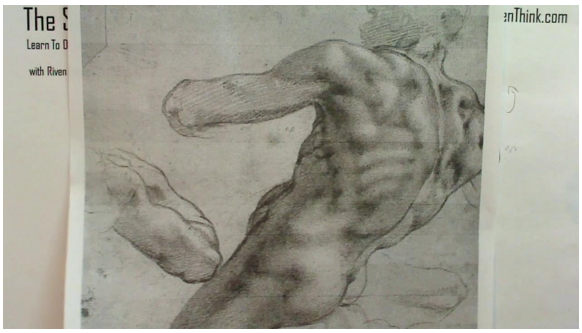
217		So this is the idea, like in this,
218		what I'm all the stuff that I'm saying to you is called artistic thinking, right?
219		We're just talking about loud, thinking about helping the mind understand
220		how to put this pivotal moment in the structure of man together.

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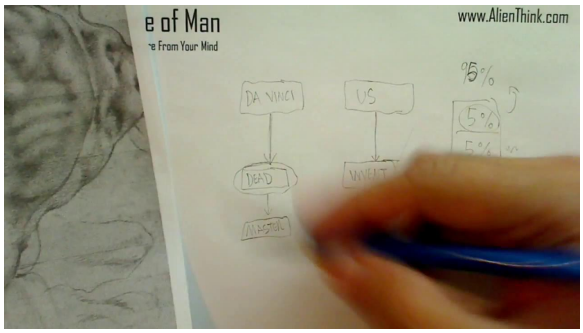
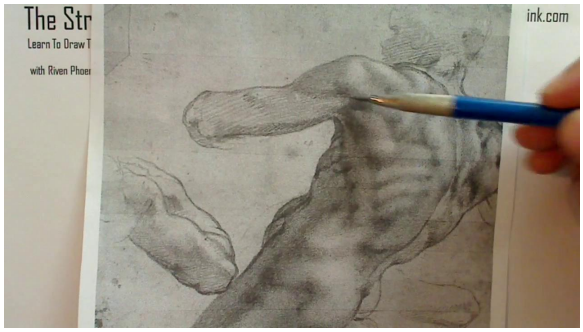
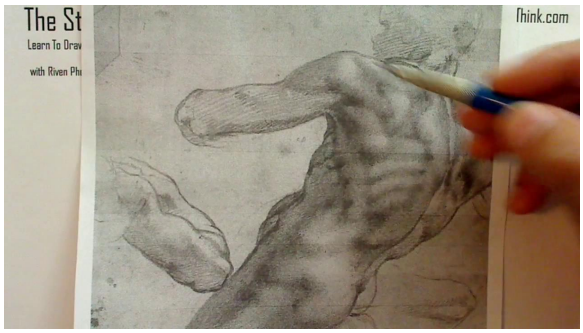
221		This is like this idea here that we're trying to get the mind to understand, right?
222		So his concept here that he's stating from his drawing
223		is that you got to understand how all the muscles connect,
224		where this is supposed to connect and how they move across the body, right?

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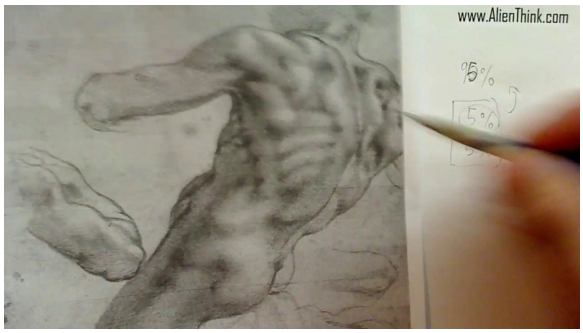
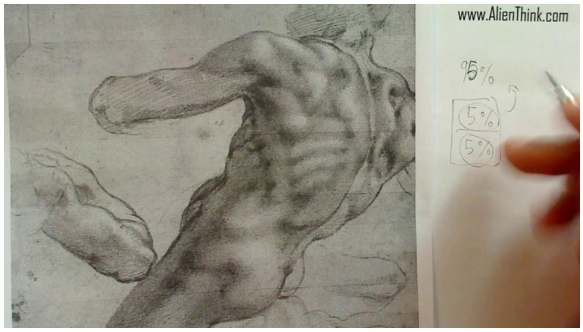
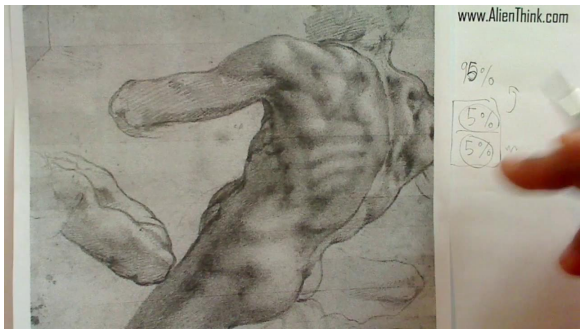
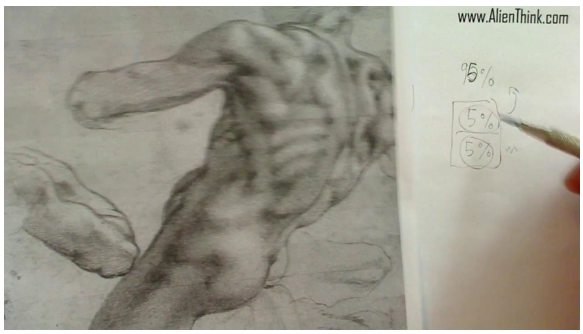
225		So he's more about this idea here.
226		He's talking about the most important,
227		which is the 5% that comes from life drawing, right?
228		As conceptually, you can draw figures like this just from this 95%.

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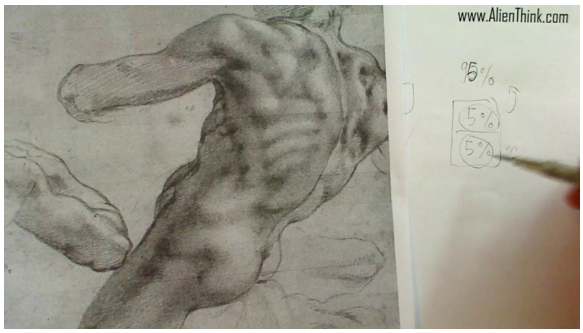
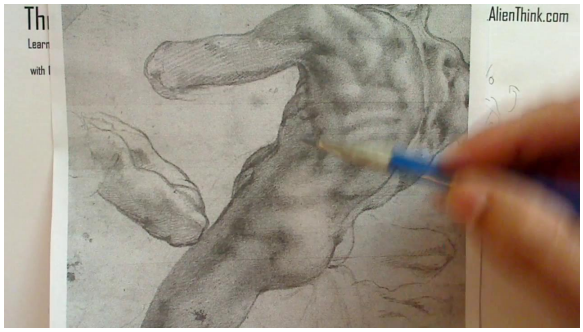
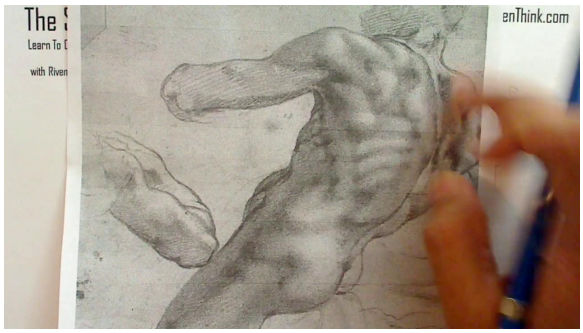
229		This is just an experience that you need for yourself to understand how the body moves around, right?
230		So one thing that you would understand from life drawing is really this area of the body
231		really doesn't change much.
232		Neither does this.

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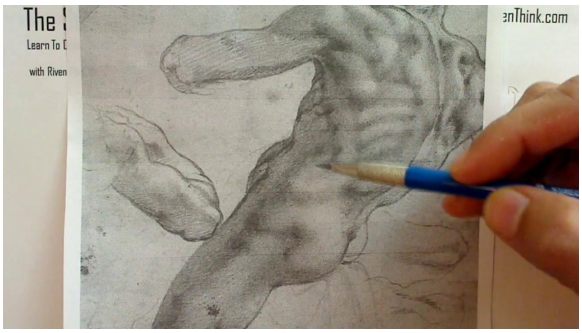
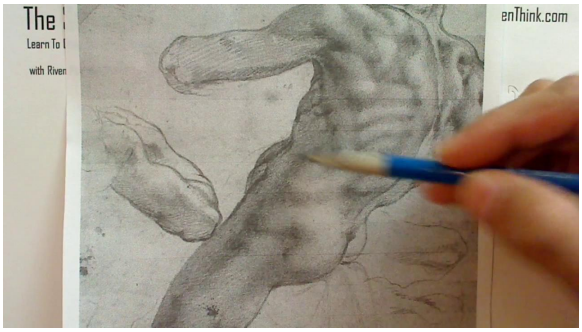
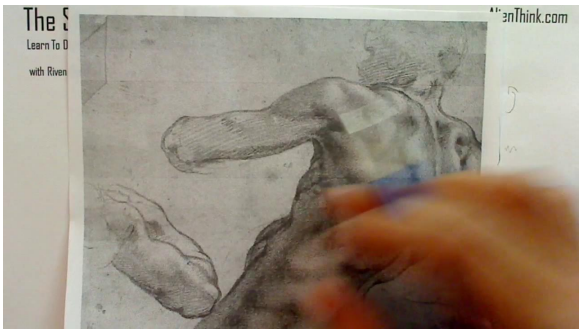
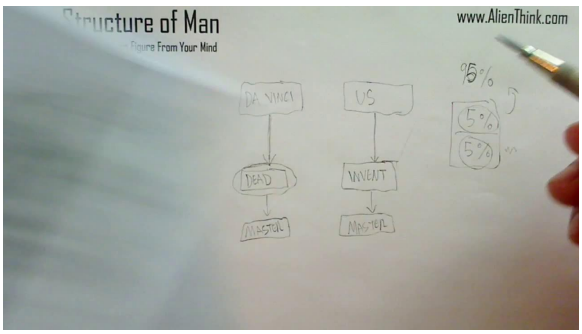
233		It's really the area of the abs that there's really only the spine connects to it.
234		Then from here, it's very flexible, right?
235		So that allows you to understand how to twist and turn the body.
236		So having looked at all this,

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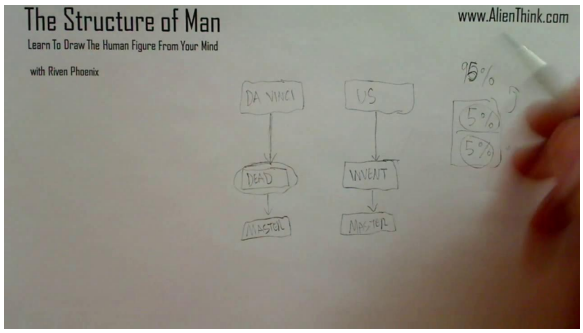
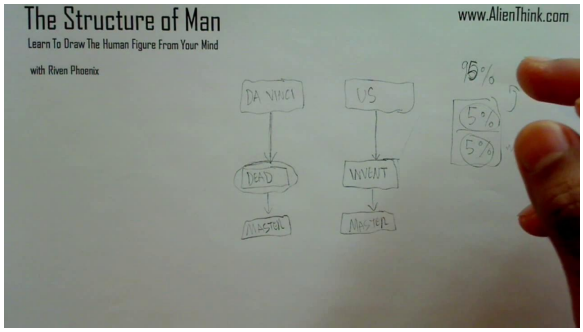
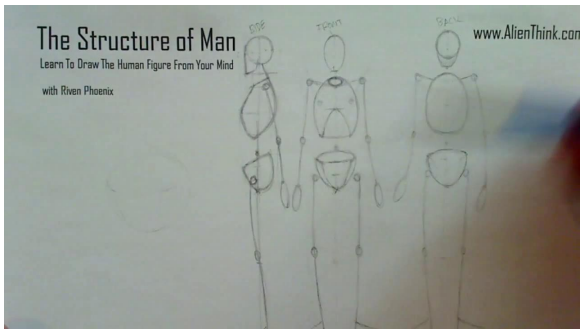
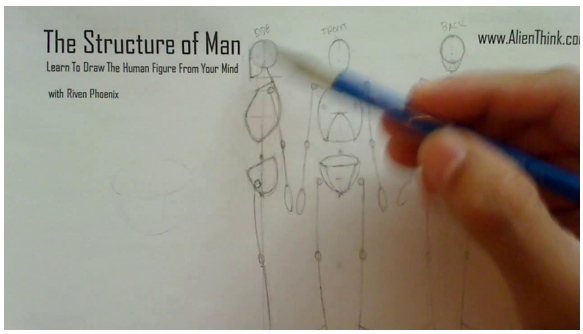
237		so basically what we're going to do now is now when we start to look at the first idea
238		that we want to understand and that is going to be understanding the human skull, right?
239		So every time we understand something, we're just going to do the drawings again.
240		But next time when we draw the human skull,

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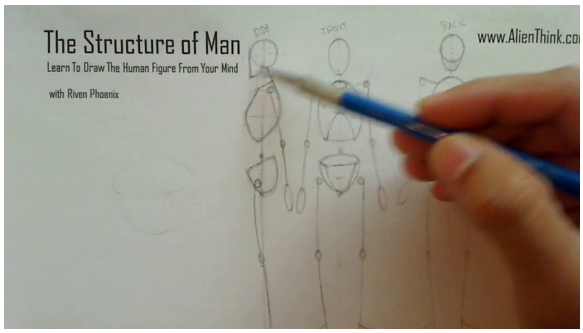
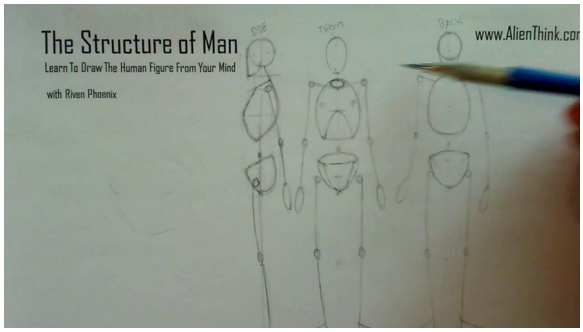
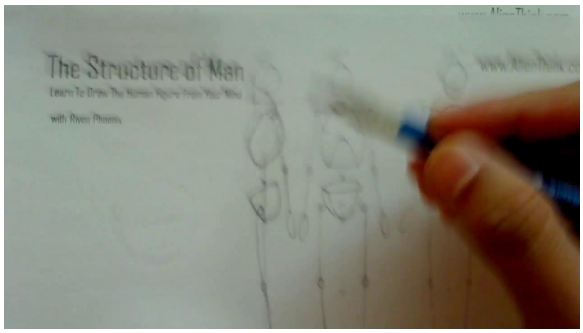
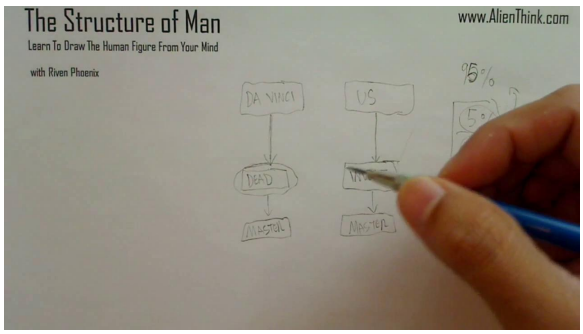
241		we're actually going to draw out a realistic human skull completely from memory
242		in all these different views over here.
243		And you'll see that it's very easy to understand using the power of formulae.
244		So I will see you in the next lesson.

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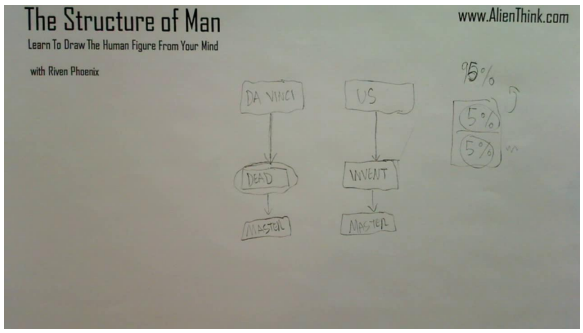
245		Thanks.

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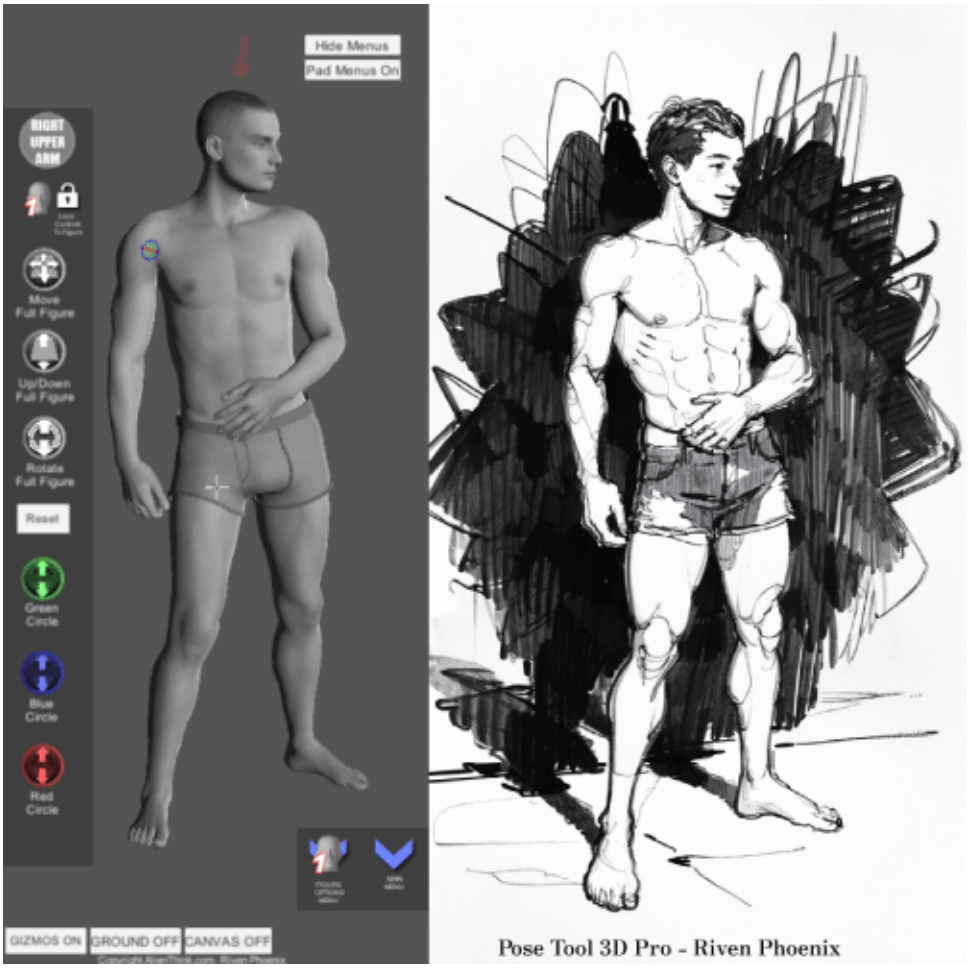

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